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Editorial

The pursuit of knowledge, the relentless quest to understand the intricacies of human society, culture, and the world around us, forms the bedrock of human progress. This journal, a testament to the vibrant tapestry of human thought, welcomes contributions in Sanskrit, Bengali, English, and Hindi, fostering a truly multilingual platform for scholarly discourse. Research, in its multifaceted forms, serves as the cornerstone of societal advancement.

Research enables us to unravel the complexities of the past. By delving into historical records, analyzing archaeological findings, and studying ancient texts, we can illuminate the past, understand the trajectories of civilizations, and glean valuable insights into human behavior. Research also intends to address contemporary challenges, foster innovation and creativity.

Research-based evidence is crucial for informed policymaking. It provides policymakers with the data and insights necessary to develop effective and equitable policies that address societal needs and promote human well-being.

Through rigorous inquiry and critical analysis, research expands our understanding of human behavior, culture, and the world around us. It fosters intellectual curiosity, encourages critical thinking, and enriches our lives in countless ways.

We invite scholars, researchers, and academics from diverse backgrounds to contribute their original research findings, insightful analyses, and thought-provoking perspectives to this journal. We believe that by fostering a vibrant and inclusive platform for scholarly exchange, we can contribute to the advancement of knowledge and the betterment of society.

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Abstract: मोहनदासकरमचाँदगान्धी भारतस्य स्वाधीनतासंग्रामस्य प्रधानपुरुष आसीत्। तस्य वर्णमयं जीवनचरितमाधारीकृत्य आधुनिककवयः असंख्येयानि काव्यानि रचयामासुः। भारतराष्ट्रनिर्माता महात्मा गान्धी सत्यस्य, अहिंसायाश्च प्रतिमूर्तिः आसीत्। सर्वेषु प्राणिषु आसीत् तस्य समभावः। स आसीत् क्षमाशीलः, सर्वान् भारतीयान् च प्रति स्नेहशीलः, निःस्वार्थी, परोपकारी, दयावान्, उत्साही, संयमी च। एतादृशगुणगुणविशिष्टः महात्मा सहृदयहृदयम् आकर्षेत् इत्यत्र किम् आश्चर्यम्। केचन कवयः तस्य जीवनदर्शनेन प्रभाविताः कवयः तस्य चरितवर्णनकाले तं दिव्यपुरुषरूपेण अवताररूपेण वा प्रतिष्ठापयितुं चेष्टितवन्तः। तत्साधयितुं तैः ब्रह्मा-विष्णु-महेश्वर-नारदादि-अलौकिकतत्त्वानां ब्रह्मविष्ण्वादिलोकानां च कल्पनां चक्रुः। वस्तुतः लौकिकानां पदार्थानाम् अलोकसामान्यतया वर्णनमेव कवेः कवित्वम्। गान्धिनः जीवनचरितम् आश्रित्य कवीनां काव्यरचनस्य महदेकमुद्देश्यं यत् काव्यमाध्यमेन जनमनसि राष्ट्रियभावनाजागरणं, भ्रातृत्वभावनाप्रोद्बोधनं, परतन्त्रतादोषविमुक्तिचिन्तनञ्च। देशवासिषु उत्साहस्य, साहसस्य, आत्मबलस्य, स्वाभिमानस्य, स्वदेशीयतायाश्च भावना यथा सञ्चारिता स्यात् स्यात् तदर्थमेव तदानीन्तनकविभिः अवतारपुरुषरूपेण वर्णितः महात्मा गान्धी। अस्मिन् प्रबन्धे तत्तत्काव्येषु दिव्यपुरुषवर्णनप्रसङ्गः आलोच्यते।

Keywords: महात्मा गान्धी, अवतारः, विष्णुः, कृष्णः, हरिः, ब्रह्मा, स्वतन्त्रता चेत्यादयः।

उपोद्घातः—

अहिंसया सत्यबलेन चैव कार्याण्यसाध्यान्यपि यान्ति सिद्धिम्।
इत्थं व्रतं यस्य सदा समृद्धं जयत्यसौ मोहनदासगान्धी॥[1]

सत्यम् अहिंसां च जीवनस्य आधाररूपेण गृहीत्वा भारतीयस्वतन्त्रासंग्रामे यः स्वजीवनं निवेदितवान् स हि भारतमातुः एकनिष्ठसेवकः मोहनदासकरमचन्दगान्धी। तस्य जीवनदर्शनं यथा राजनैतिकक्षेत्रं तथैव संस्कृतसाहित्यमपि समभावेन प्रभावितं चकार। आधुनिकसंस्कृतसाहित्ये गान्धिजीवनं तद्दर्शनञ्च कवीनां प्रेरणास्रोत इव आसीत्। खीष्टीय-ऊनसप्तत्यधिकाष्टादशशततमे ईशवीयाब्दे अक्टोवरमासस्य द्वितीये दिनाङ्के करमचन्दगान्धि-पुतलीबाइगान्धिमहोदययोः पुत्ररूपेण जनिं लेभे मोहनदास-करमचन्दगान्धी। तस्य ईहलोकत्यागः अष्टचत्वारिंशदधिक-ऊनविंशशततमेशवीयाब्दस्य जानुयारीमासस्य त्रिंशत्तमदिनाङ्कः। एवम् अष्टसप्ततिवर्षमिते आयुषि तस्य यद् वर्णमयं जीवनं तदाधारीकृत्य अन्यासु भाषासु यथा साहित्यसर्जनम् अभवत् तथैव संस्कृतभाषायमपि नास्ति अयं विषयः विरलः। काले काले सज्जनाश्रयं साधुजनचरित्रविषयं वा आधारीकृत्य कविभिः काव्यानि विरचितानि। आधुनिककवयः अपि वैदेशिकप्रभावात् भारतमातरम् उद्धर्तुं धराधाम्नि आविर्भूतं शस्त्रहीनमपि शत्रूणां हृदयविदारकं सत्येन पथा

भारतभूमौ स्वाधीनसूर्योदयहेतुभूतं महात्मगान्धिनम् आश्रित्य विविधकाव्यानि रचयामासुः।

ऊनविंशशतकस्य उत्तरभागः विंशशतकस्य च पूर्वभागः भारतवर्षस्य संक्रान्तिकाल आसीत्। एकस्यां दिशि वैदेशिकैः दुर्नीतिपरायणैः आक्रान्ताः भारतीयाः परस्परं जिघांसवः आसन्, कुपथगामिनः, मानसिकसन्तोलनविरहिताश्च अभवन् अपरस्यां दिशि बहवः महापुरुषाः धराधाम्नि अवातरन् यैः स्वप्राणान्नपि अविगणय्य वैदेशिकात् देशमातरम् उद्धर्तुं प्रयत्नः विहितः। तेषु महापुरुषेषु महात्मा गान्धी, महाराणी लक्ष्मीबाइ, सुभाषचन्द्रवोसः, जबहरलालनेहरू, बालगङ्गाधकतिलकः, सर्दार-बल्लभभाइपटेल चेत्यादयः प्रसिद्धाः। एतादृशानां महापुरुषाणां जीवनदर्शनं जीवनगाथां च आधारीकृत्य तदानीन्तनैः तत्परवर्तिभिश्च कविभिः काव्यानि रचितानि। भारतं पराधीनतामुक्तं विधातुं महात्मगान्धिनः अविस्मरणीययोगदानम् आसीत्। तस्य जीवनचरितं न केवलं भारतीयानाम् अपि तु समग्रविश्वस्य कृते प्ररणीयम् आसीत्। स्वतन्त्रतासंग्रामे बहवः भागं गृहीतवन्तः, स्वात्मीयमायां परित्यज्य सम्पूर्णं जीवनं देशस्य स्वतन्त्रतायै समर्पितवन्तः, कारागृहस्य कष्टं सहितवन्तः, प्राणान्नपि सहास्यं त्यक्तवन्तः, परन्तु स्वीय-उन्नतजीवनादर्शेन महात्मा गान्धी अन्येभ्यः विशिष्टं स्थानम् अर्जितवान्। भारतराष्ट्रनिर्माता महात्मा गान्धी सत्यस्य, अहिंसायाश्च प्रतिमूर्तिः आसीत्। सर्वेषु प्राणिषु आसीत् तस्य समभावः। स आसीत् क्षमाशीलः, सर्वान् भारतीयान् च प्रति स्नेहशीलः, निःस्वार्थी, परोपकारी, दयावान्, उत्साही, संयमी च। एतादृशगुणगुणविशिष्टः महात्मा सहृदयहृदयम् आकर्षेत् इत्यत्र किम् आश्चर्यम्।

गान्धिमहोदयस्य जीवनचरितम् आश्रित्य कवीनां काव्यरचने अन्यदपि उद्देश्यं स्यात् यत् अनेन काव्यमाध्यमेन जनमनसि राष्ट्रियभावना जागरिता स्यात्। तेषु भ्रातृत्वभावना प्रोद्बोधिता भवेत्। परतन्त्रतादोषात् मुक्ताः स्युः भारतीयाः। देशवासिषु उत्साहस्य साहसस्य, आत्मबलस्य, स्वाभिमानस्य, स्वदेशीयतायाश्च भावना सञ्चारिता स्यात्। गान्धिनः जीवनादर्शानुसरणेन समाजस्य राष्ट्रस्य च कल्याणं भवेत्।

कवयः हि क्रान्तदर्शिनः। लौकिकपदार्थानां अलोकसामान्यतया वर्णनमेव कवेः माहात्म्यम्। महात्मा गान्धी तत्समयकाले न केवलं भारते वर्षे अपि तु समग्रेऽपि विश्वे स्वकर्मणा वाण्या च प्रसिद्ध एव आसीत्। तादृशस्य प्रसिद्धस्य युगपुरुषस्य चरितवर्णनकाले तज्जीवनाधारितानाम् ऐतिहासिकतथ्यानां यथाक्रमम् उपन्यास एव कवीनां लक्ष्यं स्यात् इति वक्तुं न शक्यते। केचन कवयः तस्य जीवनदर्शनेन प्रभाविताः कवयः तस्य चरितवर्णनकाले तं दिव्यपुरुषरूपेण अवताररूपेण वा प्रतिष्ठापयितुं चेष्टितवन्तः। तत्साधयितुं तैः ब्रह्मा-विष्णु-महेश्वर-नारदादि-अलौकिकतत्त्वानां ब्रह्मविष्णवादिलोकानां च कल्पनां चक्रुः। तथाहि –

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्॥ [2]

इति भगवतः वाणी एव प्रमाणयति धराधाम्नि यदैव धर्मस्य ग्लानिः, अधर्मस्य च प्रसारः तदैव धर्मसंस्थापनार्थाय भगवतः अवताररूपेण आविर्भावः भवति। तस्मादेव देवभूमौ भारते वर्षे वैदेशिकनिपीडनजर्जरितान् भारतीयान् उद्धर्तुं देवाः महात्मगान्धिरूपेण जनिं लेभिरे।

विष्णोः अवताररूपेण महात्मा गान्धी—

भगवदाचार्यस्य (१८८०-१९७७) प्रसिद्धं महाकाव्यमेकं भवति भारतपारिजातम्। तत्र महात्मा गान्धी अवतारपुरुषरूपेण वर्णितः। तथाहि तत्र तेनोक्तं गान्धनः जन्मनः पूर्वं त्रिलोकनाथः भगवान् विष्णुः

पुतलीदेव्याः तपस्यया प्रसन्नः सन् स्वप्नादेशे तद्गृहे अवताररूपेण आविर्भावस्य पूर्वसूचनां दत्तवान्। तथाहि तत्रोक्तं –

इह विविधसमर्चाचर्चितोऽद्यैव वत्से तव परमपवित्रं गर्भगेहं विशामि।

प्रसदतिकुविद्याकल्पितानेकरूढिर्व्यथितजनशुभायेत्याह सा दिव्यमूर्तिः॥[3] इति।

अत्र स्वप्ने कापि दिव्यमूर्तिः दुःखजर्जरितमनुष्याणां कल्याणाय गर्भप्रवेशसूचनां प्रदाय अन्तर्लीना अभूत् इत्युक्तम्। तत्रैव गान्धिनः जन्मवृत्तान्तकथनकाले कविना उक्तं –

विपत्तिरिष्ये निखिलेऽत्र लोके हाहेतिशब्दे वितते जगत्सु।

मासे सहस्ये जगदेकनाथः श्रीपुत्तलेर्गर्भगृहं विवेश॥[4] इति।

अर्थात् सर्वे अपि जगज्जनाः दुःखपङ्कनिमज्जिताः, सर्वाश्च दिशो हाहाकारशब्दविषण्णा आसन् तदा माघे मासि भगवान् जगदेकनाथः पुत्तलीवाई-देव्याः गर्भम् अलञ्चकार। स्वर्गनिवासिन्यः देव्यश्च गर्भिणीं तां पुत्तलीदेवीं सिषेविरे। तथाहि तत्रोक्तं –

नित्यं प्रयत्नैर्गुणविश्रुताया देव्याश्च तस्याः सविधे स्थितं तत्।

वृन्दं सुरीणां समुपेत्य नाकाद्गर्भं सिषेवे श्रितदेवदेवम्॥ इति।

तत्रैव “हरेः सपर्यां क्रमतो विधातुम्”[5], “ऐश्वरी सा। कृष्णे च पक्षेऽवततार”[6], “गृह्णाति विष्णुर्जनिमित्यहृष्यन्सन्तो विनिर्धूतमनःकषायाः”[7], “तत्पूर्तये श्रीहरिरेष एतीत्येवं विचिन्त्यातिमुदं प्रपेदे”[8], “तस्मिन्दिने श्रीहरिरात्तबाल्यः श्रीपुत्तलेरुत्तमभाग्यसीम्नः”[9] इत्यादिभिः वाक्यैः कविः भगवदाचार्यः श्रीहरेः महात्मगान्धिरूपेण अवतरणं वर्णितम्। एवं शैशवावस्थायाः वर्णनकाले कविः साक्षात् भगवतः स्वरूपमेव वर्णयति–

“नो शैशवं यस्य न यौवनं नो स्त्रीत्वं न पुंस्त्वं न नपुंसकत्वम्।

वृद्धिक्षयाभ्यां रहितश्चिदात्मा लीलावपुष्माञ्छिशुतां प्रपेदे॥”[10]

एवं शैशवयौवनलिङ्गवृद्धिक्षयरहितः परमेश्वरः जगदुद्धाराय लीलया शिशुरूपं गृहाण इत्युक्तम्।

परमहंसपरिव्राजकस्वामी श्रीमद्भगवदाचार्यः महात्मगान्धिनः स्वतन्त्रतासंग्रामे सहभागी आसीत्। गान्धिनः आश्रमे बालकेभ्यः पाठदानं तेनैव क्रियते स्म। महात्मगान्धिनः तपोमय-त्यागमय-साम्प्रतिकसद्भाव-देशभक्तिभिः प्रभावितः सन्नेव तस्य काव्येषु अतिमानवरूपेण गान्धिचरितं चित्रयामास।

नरोत्तममोतीरामशास्त्रिमहोदयेन अपि तदीये गीताचारित्र्यकाव्ये विष्णोरवताररूपेण चित्रितः महात्मा गान्धी। गान्धिवर्यस्य जन्मप्रसङ्गवर्णनकाले तेन विष्णु-नारद-सत्याचार्यादीनाम् अतिमानुषतत्त्वानां संकल्पनं विहितम्। तथाहि तीर्थभ्रमणकाले नारदमुनिः दुःखपङ्कनिमग्नान् भारतीयान् वीक्ष्य अस्ति वा कश्चित् आदर्शो महामानवः यः कलियुगे मानवान् सन्तरिष्यति इति चिन्तयन् विषण्णचित्तः सन् विष्णुलोकं ययौ। विष्णुः नारदमुनेः दुःखहेतुं विज्ञाय न्यवेदयत् ऊनविंशशताब्द्यां गीतावाणीप्रचाराय आदौ लोकमान्यबालगङ्गाधरतिलकस्य आविर्भावो भविष्यति, यः खलु कर्मयोगमार्गेण भारतस्य स्वतन्त्रताया उद्घोषणां विधास्यति। तदनु मदंशेन ममैव परमानुरक्तस्य भक्तश्रेष्ठस्य गृहे पूर्णगुणगणमण्डितः महात्मा पुरुषः अवतिष्यति यः गीतावाक्यानुगुणं स्वचरित्रं निर्मास्यति। तथाहि -

तदा मदंशजनितो मद्भक्तस्य पुरे कुले।

मानुष्यगुणपूर्णोऽयं महात्मा संभविष्यति॥

गीतावाक्यानि सर्वाणि चारित्र्ये स्थापयिष्यति।

सोऽयं पूर्णो मनुष्यः स्यादिति मे शुभवाञ्छना॥[11] इति।

विष्णुः नारदं कथयति कलियुगे मदिच्छया सत्याचार्यनामकः विद्वान् विक्रमाख्यं राजानं वृत्तान्तमिमं वक्ष्यति। किञ्च भगवतो वचनानुसारं सन्तुष्टः नारदः काले समागते सत्याचार्यस्य हृदयं प्राविशत्। तथाहि–

भगवद्वचनैरेवं संतुष्टो नारदो मुनिः।
सत्याचार्यस्य हृदयं काले प्राप्ते प्रविष्टवान्॥[12] इति।

नारदप्रेरणयैव विद्वान् सत्याचार्यः विक्रमनृपतेः सभां प्राप्तः प्राणिनां भविष्यविषये आपृष्टः सहस्रयुगवर्षपूर्वमेव योगसमाधिबलेन महात्मगान्धिनः अवताररूपेण जन्म निर्धारितमिति सूचनाय उक्तं यथा भगवान् त्रेतायुगे नृसिंहरूपेण तथा द्वापरयुगे कृष्णरूपेण अवातरत्, तथैव पञ्चसहस्रवर्षेभ्यः परं कलियुगे १९२५-विक्रमसंवत्सरे वैष्णवपरिवारे सर्वगुणसम्पूर्णः मदंशजः मनुजेश्वरः अवताररूपेण जनिष्यति इति।

वस्तुतः अयं संवादः सम्पूर्णतया कल्पित एवेति कविः स्वयमेव कथयति –

सत्यं वक्ष्ये चरित्रं च तथाप्यत्र चमत्कृतौ।
प्रसङ्गपुष्टिहेत्वर्थं करिष्ये कल्पनां क्वचित्॥
पूर्वं प्रमाणजनका कल्पना क्रियते मया।
आचार्यस्य च शिष्याणां संवादोऽप्यत्र कल्पितः॥
सत्याचार्यकथाभागे प्रमाणं सत्यसंहिता।
कृष्णनारदसंवादस्तत्सत्यार्थं त्वकल्पितः॥[13] इति।

शिवगोविन्दत्रिपाठीमहोदयेनापि विष्णोरंशरूपेण महात्मा गान्धी निरूपितः। विपद्ग्रस्तान् जनान् उद्धर्तुकामः श्रीविष्णुः स्वशक्तिबलेन विशिष्टं पुरुषम् अवतारयति जगति। तथाहि तत्रोक्तं –

यदा जगत्यां विपदासु मग्नान् आलोकते स्वीयजनान् मुरारिः।
तदा स्वकीयं पुरुषं विशेषं कुत्रापि जातं नितरां करोति॥[14] इति।

रघुनाथप्रसादचतुर्वेदमहोदयेन तदीये काव्ये **हरेरवताररूपेण** प्रख्यापितो महात्मा गान्धी। हरिरेव काले काले आर्तत्राणाय पापिनां विनाशाय रामकृष्णादिरूपेण पृथिव्याम् अवतरति इति भारतीयानां दृढो विश्वासः। स एव हरिः कलौ काले अपि महात्मगान्धिरूपेण जनिं लेभे। तथाहि –

तदा गान्धीस्वरूपेणावातरत् श्रीहरिर्भुवि।
अवतारा ह्यसंख्येया यतः सत्त्वनिधेर्हरेः॥[15] इति।

काव्यस्यान्तिमे गान्धिनः निधनप्रसङ्गे तेनोक्तं पराधीनभारते महात्मगान्धिरूपा स्वर्गीया विभूतिः स्वातन्त्र्यानयनेन कृतकृत्या सती देवताभिरेव स्वर्धाम नीता। तथाहि–

या स्वर्गीया विभूतिर्हि गान्धिरूपेण भारते।
आगता कार्यपूर्तौ सा नीता तत्रैव निर्जरैः॥[16] इति।

ब्रह्मानन्दशुक्लमहोदयेन तदीये श्रीगान्धिचरितखण्डकाव्ये **भगवतः कृष्णस्य अवताररूपेण** वर्णितः महात्मा गान्धी। तथाहि तत्रोक्तं –

पित्रोस्तपोव्रातफलैरमेयैः समेधितो विश्वगुरुर्यथा सः।
बालोऽप्यबालोचितधैर्यसिन्धुः सौराष्ट्रदेशेऽवततार कृष्णः॥[17] इति।

ब्रह्मणः अवताररूपः महात्मगान्धी—

श्रीसाधुशरणमिश्रमहोदयेन तदीये श्रीगान्धिचरितकाव्ये ब्रह्मणः अवताररूपेण गान्धिमहोदयः वर्णितः। पृथिव्यां सर्वत्र प्रजानां निर्यातनं, सतीत्वलोपः, गोहननं चेत्यादीनि पापकार्याणि वीक्ष्य गुजरातप्रदेशे पुतलीदेव्या गर्भे अवताररूपेण जनिं लेभे ब्रह्मा। तथाहि तत्रोक्तं –

इत्थं प्रजानां कदनं समन्ताद् गवां विघातञ्च सतीत्वलोपम्।
अधर्मराज्यं विततं पृथिव्यां तद्रक्षितुं चिन्तितवान् विधाता॥
सतां च धर्मस्य च रक्षणार्थं युगे युगे मे तनुधारणं वै।
इति प्रतिज्ञा नु कृता मया सा तथा विधातुं समयोऽधुनायम्॥
ततो विभुर्दिव्यदृशा विमृश्य स्थानं तदर्हं मनसा स्वयम्भूः।
महीतले सोऽवतरीतुकामो विनिश्चितं गुर्जरमेव चक्रे॥[18] इति।

एवं बहुत्र आधुनिकसंस्कृतकाव्येषु दिव्यपुरुषरूपेण महात्मगान्धिनः चरित्रचित्रणं दरीदृश्यते।

निष्कर्षः –

भारतस्य संस्कृतौ, इतिहासे, साहित्ये च अवतारवादः सुप्रसिद्धो विषयः। सुप्राचीनकालात् अद्यावधि सनातनहिन्दूनां मनसि अयमेव विश्वासः वरीवर्ति यत् यदैव जगति धर्मस्य ग्लानिर्भवति तदा साधूनां परित्राणाय, पापिनां च विनाशाय भगवान् अवताररूपेण पृथिव्याम् अवतरति। अवपूर्वकात् तृधातोः "अवे तृस्त्रोर्घञ्" (अष्टा. ३/३/१२०) इति सूत्रेण अधिकरणार्थे घञ्प्रत्यये अवतारशब्दो निष्पद्यते। यं शरीरम् आश्रित्य भगवान् लीलाकार्यं सम्पादयति तच्छरीरम् अवतार इत्युच्यते। पुराणेषु दश अवताराः प्रोक्ताः। तथाहि श्लोकः –

मत्स्यः कूर्मो वराहश्च नृसिंहो वामनस्तथा।
रामो रामश्च रामश्च बुद्धः कल्की दश स्मृताः॥[19]

अत्र त्रिभिः रामशब्दैः यथाक्रमं परशुरामः, रामचन्द्रः, बलरामः चेति त्रयाणाम् अवताराणां बोधः। जयदेवः दशावतारस्तोत्रे अवतारान् प्रस्तौति –

वेदानुद्धरते जगन्निवहते भूगोलमुद्बिभ्रते
दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते।
पौलस्त्यं जयते हलं कालयते कारुण्यमातन्वते
म्लेच्छान् मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः॥ इति।

अर्थात् जगद्रक्षणमेव अवताराणां मुख्यमुद्देश्यम्। आङ्ग्लैः निपीडितानां पराधीनानां भारतीयानां उद्धारकेषु मुख्य आसीत् महात्मा गान्धी। तस्य उन्नतजीवनादर्शः, सत्य-अहिंसाचारः, सर्वेषु समत्वभावना, क्षमा, स्नेहः, निःस्वार्थपरायणता, परोपकारित्वं, दयाभावः, उत्साहः, संयमत्वं चेत्यादिगुणान् वीक्ष्य तदानीन्तनकवयः तस्मिन् अवतारसाम्यं दृष्टवन्तः। अतः नायं पुराणप्रसिद्धः अवतारः, अपि तु तद्गुणमुग्धैः आधुनिककविभिः तस्मिन् अवतारत्वं कल्पितमित्यलम् अतिविस्तरेण।

Endnotes

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Abstract: अस्मिन् लेखे महाभारते शान्तरसस्य स्वरूपं तस्य च प्रतिफलनं विवेचितम्। नाट्यशास्त्रे भरतमुनिना प्रतिपादितं शान्तस्वरूपं अभिनवगुप्तेन "शान्त एव रसः श्रेष्ठः" इत्युक्त्या समालम्ब्य विशेषरूपेण निरूपितम्। महाभारते भीष्मस्य शरशय्या, युधिष्ठिरस्य वैराग्यदृष्टिः, श्रीकृष्णेन प्रदत्ता गीता, विदुरनीतिः, अश्वत्थाम्नः मौनं च—एतेषु प्रसङ्गेषु शान्तरसः सुस्पष्टं दृश्यते। अन्यशास्त्रेषु—उपनिषद्, गीता, विष्णुपुराण, योगसूत्रादिषु—शान्तेः अनिवार्यता प्रतिपादिता। अङ्ग्लसाहित्ये (Eliot, Wordsworth इत्यादिषु) तथा हिन्दी-साहित्ये (महादेवी वर्मा, बच्चनादिषु) अपि शान्तरसस्य प्रतिध्वनिः आढ्यः। अतो निष्कर्षः—महाभारतम् केवलं युद्धमहाकाव्यं न, अपि तु शान्तरसस्य दार्शनिक–साहित्यिक–आध्यात्मिकसन्देशस्य संवाहकं महाग्रन्थरूपेण प्रतिष्ठितम्।

Keywords: महाभारतम्, शान्तरसः, भीष्मः, युधिष्ठिरः, भगवद्गीता, विदुरनीतिः, भरतमुनिः, मोक्षमार्गः।

प्रस्तावना—

भारतीयसाहित्ये रससिद्धान्तः सर्वदा विशिष्टस्थानं धारयति। भरतमुनिना नाट्यशास्त्रे 'रस' इति तत्त्वं प्रतिपादितं, यत्र शृङ्गारादयः अष्टौ रसाः प्रसिद्धाः। कालान्तरे अभिनवगुप्तादिभिः नवमः रसः—शान्तरसः— इति अपि स्वीकृतः। अस्य रसस्य स्वरूपं नाट्यशास्त्र एव निर्दिष्टम्—शमो ह्यस्ति सुखं लोके, शान्तिरेव हि कारणम्। एषः रसः केवलं आनन्दप्रदः न, किन्तु अध्यात्ममार्गे मोक्षद्वारमपि उद्घाटयति।

महाभारतं यदि वयं पठामः, तदा दृश्यते यत्—इदं महाकाव्यं केवलं युद्धचरितं न, अपि तु धर्मशास्त्रसाररूपेण सम्पूर्णभारतीयदर्शनस्य प्रतिबिम्बः। महाभारते यद्यपि युद्धस्य भीषणता तथापि अन्ते शान्त-रसस्य सन्देशं यच्छति। यत्र भीष्मः शरशय्यायां शमं प्राप्नोति, यत्र युधिष्ठिरः युद्धेऽपि वैराग्यं प्रकटयति, यत्र श्रीकृष्णेन गीता उपदिष्टा, यत्र विदुरः नीतिरीत्या शान्तेः महत्त्वं सूचयति—एतेषु सर्वेषु स्थलेषु शान्तरसः प्रकाशितः।

शान्तरसस्वरूपम्—

नाट्यशास्त्रे (६.४६) उक्तम्—

"शमो ह्यस्ति सुखं लोके, शान्तिरेव हि कारणम्।
शान्तिरसे स्थितो भावः शमः शान्तः स उच्यते॥"

अत्र स्पष्टं यत्—शमभावः एव शान्तरसस्य स्थायिभावः। यदा जीवः रागद्वेषमोहादिभिः विमुक्तः, तदा तस्य अन्तःकरणे यः शान्तिभावः जायते, स एव शान्तरसः। अन्ये रसाः लौकिकसुखदुःखपर्यन्ताः भवन्ति, परन्तु शान्तरसः परमानन्दप्रदः, ब्रह्मानुभूतिसम्भूतः।

अभिनवगुप्ताचार्यः अभिनवभारतीटीकायाम् उक्तवान्—"शान्त एव रसः श्रेष्ठः"। अस्य कारणं यत्

अन्ये रसाः संसारबन्धनस्य प्रवाहं सूचयन्ति, शान्तरसः तु तस्योपरि मोक्षमार्गं प्रदर्शयति।

महाभारते शान्तरसस्य प्रतिफलनम्—

महाभारतं विशालमहाकाव्यम्, यत्र धर्म, अर्थ, काम, मोक्ष—एते चतुर्विधपुरुषार्थाः एकत्र संगृहीताः। युद्धस्य भीषणता, भ्रातृवैरम्, राजसत्ता, राजधर्मः—सर्वेऽपि प्रसङ्गाः अन्ते शान्तिपर्यवसानं द्योतयन्ति।

(१) शरशय्यायां भीष्म - पितामहः

"आनन्दं परमं प्राप्य गतक्लेशो हि भीष्मकः।

दिव्यं स्वरूपमास्थाय ब्रह्मणि लीन आत्मवान्॥" (महाभारत, शान्तिपर्व ४८)

भीष्मः युद्धभूमौ बाणैः विद्धः शरशय्यायाम् आसीत्। शरीरे महान् पीडाः, किन्तु अन्तःकरणे अद्भुतः शमभावः। सः श्रीकृष्णं प्रणम्य अन्ते ब्रह्मतत्त्वे लीनः जातः।

दार्शनिकतया अत्र संदेशः—यदा देहः दुःखं भजते, तदा अपि आत्मा यदि ब्रह्मज्ञानपरायणः अस्ति, तर्हि परमशान्तिं लभते। इदं दृश्यते यत् शान्तरसः दुःखानुभवस्य पराकाष्ठायामपि आनन्दं प्रदास्यति।

साहित्यतया—एषः प्रसङ्गः सामान्यतः करुणरसस्य क्षेत्रं स्यात्। परन्तु व्यासमहर्षिणा तत्र करुणा न, अपि तु शमभावः चित्रितः। एषः शान्तरसस्य महाभारते सर्वोत्कृष्टदर्शनम्।

(२) युधिष्ठिरस्य वैराग्यं

"न तु मां राज्यलोभोऽयं न सुखेषु रमिष्यति।

शान्तिं शरणमिच्छामि धर्ममेव परायणम्॥" (महाभारत, उद्योगपर्व ३)

युधिष्ठिरः स्वभावतः धर्मनिष्ठः। तस्य हृदयम् न राज्यलोभेन कम्पते, न अपि सुखेषु रमते। तस्य परं लक्ष्यं शान्तिः, धर्म एव परायणम्।

अत्र शान्तरसस्य स्पष्टप्रदर्शनम्। युद्धस्य भीषणपरिस्थितौ अपि युधिष्ठिरः धर्माधिष्ठितं वैराग्यं धारणं करोति। अस्य जीवनदृष्टिः एव शान्तिमार्गः।

(३) गीता उपदेशे

"दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः।

वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते॥" (भगवद्गीता २.५६)

श्रीकृष्णः अर्जुनं प्रति स्थितप्रज्ञलक्षणं निर्दिशति। यः दुःखेषु अनुद्विग्नः, सुखेषु विगतस्पृहः, रागभयक्रोधरहितः—सः स्थिरबुद्धिः मुनिः।

अयं श्लोकः शान्तरसस्य आधारः। काव्येऽपि दर्शनं च—स्थितप्रज्ञपुरुषस्य मनः न सुखदुःखयोराधीनम्। स एव शान्तस्वरूपः।

(४) विदुरनीतौ

"शान्तिर्हि परमो लाभः शान्तिः परमसुखावहः।

शान्तिमाश्रित्य जीवेत्तु न हि शान्तेः परं सुखम्॥" (महाभारत, उद्योगपर्व ३४)

विदुरः धृतराष्ट्रं प्रति उपदेशं करोति। तेन उक्तं—परं लाभः शान्तिः, परं सुखं शान्तिः। यदि जीवने शान्तिः नास्ति, तर्हि किमपि नास्ति।

अत्र शान्तस्वरूपः जीवनदर्शनः प्रकटितः। विदुरनीतिः केवलं राजधर्मं न, अपि तु जीवनसारः—शान्तिः एव सर्वोत्कृष्टं धनम्।

(५) अश्वत्थाम्नः वैराग्ये

"न शोकं न रतिं प्राप्य निष्क्रियः समपद्यत।

स्थित्वा मौने निरालम्बे शान्तमात्मानमाश्रितः॥" (महाभारत, सौप्तिकपर्व)

युद्धोत्तरकाले अश्वत्थामा सर्वबान्धवविनाशात् शोकाक्रान्तः आसीत्। किन्तु अनन्तरं सः मौनं स्वीकृत्य ध्याने लीनः अभवत्।

एषः प्रसङ्गः दर्शयति यत्—अत्यन्तशोकपरिस्थितौ अपि मानवः यदि मौनं धारणं करोति, तदा अन्तःकरणे शान्तिः उपजायते। अत्र शान्तरसः प्रत्यक्षरूपेण अनुभवनीयः।

अन्यशास्त्रेषु शान्तरसः—

(१) उपनिषद्

"शान्तं शिवं अद्वैतम्।" (माण्डूक्योपनिषद् ७)

उपनिषत्सु ब्रह्मणः स्वरूपं शान्तमिति प्रतिपाद्य मोक्षलक्षणं दत्तम्। अत्र शान्तरसस्य दार्शनिकमूलं दृश्यते।

(२) भगवद्गीता

"नास्ति बुद्धिरयुक्तस्य न चायुक्तस्य भावना।

न चाभावयतः शान्तिरशान्तस्य कुतः सुखम्॥" (२.६६)

अत्र प्रतिपादनं—शान्तिः विना न कश्चिदपि सुखं प्राप्नोति।

(३) विष्णुपुराणम्

"शान्तिः परमगत्येव मोक्षस्याद्यन्तकारणम्।"

मोक्षमार्गस्य प्रारम्भे अन्ते च शान्तिः एव आवश्यकः।

(४) नाट्यशास्त्रम्

भरतमुनिः स्पष्टं वदति—"शान्त एव रसः श्रेष्ठः।"

अत्र स्पष्टं यत् शान्तरसः अन्येभ्यः रसाभ्यः श्रेष्ठत्वं धारयति।

(५) योगसूत्रम्

"योगश्चित्तवृत्तिनिरोधः।" (१.२)

चित्तवृत्तिनिरोधेन यः शान्तभावः लभ्यते, स एव शान्तरसः।

अङ्ग्रेजी-साहित्ये शान्तरसस्य प्रतिध्वनिः—

1. T.S. Eliot (The Waste Land) — "Peace which passeth understanding."

→ Eliot अन्तर्जगतः शान्तिं ब्रह्मानन्दरूपेण निर्दिशति।

2. Wordsworth (Tintern Abbey) — "A sense sublime of something far more deeply interfused."

→ वड्र्सवर्थस्य अनुभूतिः—प्रकृत्याऽन्तःस्थितं अदृश्यं शान्तिस्वरूपम्।

3. Matthew Arnold — "Calm's not life's crown, though calm is the field of their toil."

→ अत्र 'calm' इति शब्दः शान्तिरसस्य जीवनक्षेत्रत्वं सूचयति।

हिन्दी-साहित्ये शान्तरसः

1. महादेवी वर्मा — "नीर भरी दुख की बदली।"

→ विरक्तचित्तस्य अन्तर्दुःखानुभूतिः अन्ते शान्तिरूपा भवति।

2. रामचरितमानस (अरण्यकाण्ड) —

"भव भये नहिं जिन्हहि न खेदू।"

→ वैराग्ययुक्तः मनुष्यः भवभयात् मुक्तः—शान्तिरसस्य स्वरूपम्।

3. हरिवंश राय बच्चन — "मन का हो तो अच्छा, न हो तो और अच्छा।"

→ अस्य वाक्यस्य दार्शनिकसन्देशः—विरक्ति एव शान्तेः आधारः।

विवेचनम्—

एते सर्वे सन्दर्भाः दर्शयन्ति यत् महाभारतं युद्धकाव्यं सत्त्वे अपि शान्तिसन्देशं वहति। भीष्मः मृत्युकाले ब्रह्मनिष्ठः, युधिष्ठिरः वैराग्यनिष्ठः, विदुरः शान्तेः महत्त्वं प्रकाशयति, श्रीकृष्णः गीता उपदिशति—एतेषु सर्वेषु प्रसङ्गेषु शान्तरसः प्रकटितः। अन्यशास्त्रेषु (उपनिषदादिषु) शान्तरसः मोक्षमार्गे अनिवार्यः। आधुनिकसाहित्ये (Eliot, Wordsworth, महादेवी, बच्चनादयः) अपि शान्तभावः प्रतिध्वनितः। अतः स्पष्टं यत्—शान्तरसः सार्वभौमः, सर्वकालनिरपेक्षः, सर्वधर्मसम्मतश्च।

उपसंहारः

अतः निष्कर्षः—महाभारतम् केवलं युद्धवृत्तान्तकाव्यं न, अपि तु शान्तरसस्य जीवितगाथा। युद्धस्य कोलाहलात् परं अन्ते शान्तिः एव सर्वश्रेष्ठं।

भरतमुनिना यथा उक्तम्—

"शान्त एव रसः श्रेष्ठः।"

एषः वाक्यः महाभारतस्य अन्तर्मनसि सर्वथा प्रमाणीकृतः।

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श्रीपञ्चमीव्रतम् एकं समीक्षात्मकम् अध्ययनम्

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Abstract: "व्रियते इति व्रतम्" अर्थात् यस्य वरणम्, ग्रहणम्, अनुष्ठानमाचरणं वा क्रियते तत् व्रतमुच्यते। 'व्रत' शब्दस्य साधारणतः उपवास-नियम-संयम-संकल्प-धर्माचरणं-कर्तव्यकर्म-निषिद्धवस्तुवर्जनेत्याद्योबहवः अर्थाः सन्ति। 'व्रत' शब्दस्य निष्पत्तिः भ्वादि-स्वादि-क्र्यायादि-चुरादि-दिवादि गणेषु 'वृ' धातुना सह 'अतच्' प्रत्ययेन भवति। पाणिनिकृतः वार्तिकसूत्रे 'व्रत' शब्दः भोजनादीनां त्यागार्थे प्रदत्तोऽस्ति।"व्रताद् भोजनं तन्निवृत्योः।"[1] अत्र भोजनत्यागार्थे 'व्रत' शब्देन णिच् भवति। यथा— पयः शूद्रान्नं वा व्रतयति। अर्थात् पयोव्रतादि नाम पयोभुङ्क्ते। शूद्रान्नं व्रतयति नाम निषिद्धान्नं त्यजति। सामान्यतो विचारे क्रियमाणे व्रतशब्दस्य 'नियमः, पुण्यजनकमुपोषणादि, मधुमांसवर्जनादिनियमः, नियमसंग्रहणं, नियमपालनं, शास्त्रचोदितनियमाऽनुष्ठानम्'-इत्यादयः प्रतीतिविषयतामायान्त्यर्थाः। चतुर्षु वेदेषु व्रत शब्दः ऋग्वेदे सर्वाधिकवारं प्रयुक्तोऽस्ति। ऋग्वेदे प्रायः २२० वारं व्रतशब्दस्योल्लेखः वर्तते। यथा—"सुदानव आर्या व्रता विसृजन्तो अधि क्षमि।"[2]

श्रेष्ठदातारः देवताः भूलोके सर्वत्र विराजमानाः वर्तन्ते। तैः देवैः एव व्रतानां विस्तारः कृतोऽस्ति। अनेन मन्त्रेण प्रदीयते यत्— भूलोके व्रतादिकर्मणां विस्तारः देवैः कृतमस्ति। ऋग्वेदस्य पुरुषसूक्तेऽपि अस्मिन् विषये कथितम् यत्—"यज्ञेन यज्ञमयजन्त देवातानि धर्माणि प्रथमान्यासन्।"[3]

पूर्वे देवैः यज्ञेन यत् यज्ञं कृतं तस्मिन् काले ये विधयः याः पद्धतयश्चासन् ते विधयः एव मर्त्यलोके मनुष्याणां कृते धर्मरूपेण प्रचलिताः अभवन्। ऋग्वेदे व्रतस्य कर्मार्थकत्वं विवृतम्। भविष्यपुराणस्य ब्राह्मपर्वणि, उत्तरपर्वणि च विविधाः व्रताः तेषां माहात्म्यानि च वर्णितानि सन्ति। तेषु अन्यतममेव जन्माष्टमीव्रतः। व्रतस्यास्योल्लेखः बहुषु शास्त्रेषूपलभ्यते। मम शोधप्रबन्धे व्रतस्यास्य वर्णनं वर्तते।

Keywords: व्रतम्, भविष्यपुराणम्, श्रीपञ्चमी, तिथि, विधिः, माहात्म्यम्, चेति।

भूमिका— सामान्यतो विचारे क्रियमाणे व्रतशब्दस्य 'नियमः, पुण्यजनकमुपोषणादि, मधुमांसवर्जनादिनियमः, नियमसंग्रहणं, नियमपालनं, शास्त्रचोदितनियमाऽनुष्ठानम्'-इत्यादयः प्रतीतिविषयतामायान्त्यर्थाः। भविष्यपुराणे व्रतस्यावधारणा सम्यक् प्रदत्ता—

"सम्यकसाधनं कर्म कर्तव्यमधिकारिणा।
निष्कामेण महावीर काम्यं कामान्वितेन च।।"[4] इति।

पाणिनिकृतः वार्तिकसूत्रे 'व्रत' शब्दः भोजनादीनां त्यागार्थे प्रदत्तोऽस्ति।"व्रताद् भोजनं तन्निवृत्योः।"[5] अत्र भोजनत्यागार्थे 'व्रत' शब्देन णिच् भवति। यथा- पयः शूद्रान्नं वा व्रतयति। अर्थात् पयोव्रतादि नाम पयोभुङ्क्ते। शूद्रान्नं व्रतयति नाम निषिद्धान्नं त्यजति।"व्रियते इति व्रतम्" अर्थात् यस्य वरणम्, ग्रहणम्, अनुष्ठानमाचरणं वा क्रियते तत् व्रतमुच्यते। 'व्रत' शब्दस्य साधारणतः उपवास-नियम-संयम-संकल्प-धर्माचरणं-कर्तव्यकर्म-निषिद्धवस्तुवर्जनेत्याद्योबहवः अर्थाः सन्ति। 'व्रत' शब्दस्य निष्पत्तिः भ्वादि-स्वादि-क्र्यायादि-चुरादि-दिवादि गणेषु 'वृ' धातुना सह 'अतच्' प्रत्ययेन भवति। एतेषां

गणानुसारं वृणीते, वर्तते, वृत्यते, वर्तयति, वरति, वृणोति, वृणाति चेत्यादिनि धातुरूपाणि सन्ति। चतुर्षु वेदेषु व्रत शब्दः ऋग्वेदे सर्वाधिकवारं प्रयुक्तोऽस्ति। ऋग्वेदे प्रायः २२० वारं व्रतशब्दस्योल्लेखः वर्तते। यथा— "सुदानव आर्या व्रता विसृजन्तो अधि क्षमि।"[6]

श्रेष्ठदातारः देवताः भूलोके सर्वत्र विराजमानाः वर्तन्ते। तैः देवैः एव व्रतानां विस्तारः कृतोऽस्ति। अनेन मन्त्रेण प्रदीयते यत्— भूलोके व्रतादिकर्मणां विस्तारः देवैः कृतमस्ति। ऋग्वेदस्य पुरुषसूक्तेऽपि अस्मिन् विषये कथितम् यत्— "यज्ञेन यज्ञमयजन्त देवातानि धर्माणि प्रथमान्यासन्।"[7]

पूर्वे देवैः यज्ञेन यत् यज्ञं कृतं तस्मिन् काले ये विधयः याः पद्धतयश्चासन् ते विधयः एव मर्त्यलोके मनुष्याणां कृते धर्मरूपेण प्रचलिताः अभवन्। ऋग्वेदे व्रतस्य कर्मार्थकत्वं विवृतम्। सामवेदे व्रतशब्दस्योल्लेखः बहुशो न वर्तते। केषुचित् स्थानेषु 'व्रत' शब्दः व्रतधारीणामर्थे प्रदत्तोऽस्ति। सामवेदे सोमस्य कृते व्रतधारिशब्दः विवृतोऽस्ति— "अभिव्रतानि पवते पुनानो.......... सानो अव्ये।"[8]

अथर्ववेदे मानवानां जीवनशैलीनां विविधाः विषयाः आलोचिताः सन्ति। तेषु व्रतोस्योल्लेखः वर्तते। तस्मिन् कालेऽपि जनाः व्रतपालनं कृतवन्तः। तथोक्तम्—

"यस्य व्रतं पशवो यान्ति सर्वे यस्य व्रत उपतिष्टन्त आपः।
यस्य व्रते पुष्टपति र्निविष्टस्तं सरस्वन्तमवसे हवामहे।।"[9]

तैत्तिरीयोपनिषदि 'व्रत' शब्दः सदाचारणार्थे प्रयुक्तमस्ति। तत्र उकम्- "अन्नं न निन्द्यात् तद् व्रतम्।"[10] अत्र अन्नमेव जीवानामाधारः इत्युक्तम्। अन्नस्य निन्दा अवमानना च न कर्तव्या तद् व्रतम्। अन्नस्य धारणम अन्नस्य वर्धनं कर्तव्यं तद् व्रतम्। अन्नं न परचक्षित् तद् व्रतम्। गृहम् आगन्तुकेभ्यः अतिथिभ्यः प्रतिकूलमुत्तरं न दातव्यम् तद् व्रतम्।[11]

व्रतशब्देन सह संकल्पशब्दः घनिष्ठरूपेण युक्तः। अनेन कर्मणा इदम् इष्टं फलं साध्यते इत्येवंविषया बुद्धिः संकल्पः। मनुसंहितानुसारेण कामनायाः मूलं हि संकल्पम्। यागयज्ञ-व्रत-यमधर्मादि सर्वे संकल्पजाः। तथोक्तम्—

"सङ्कल्पमूलः कामो वै यज्ञा सङ्कल्पसम्भवाः।
व्रतानि यमधर्माश्च सर्वे सङ्कल्पजाः स्मृताः।।"[12]

नियमस्वरूपा धर्मा अपि व्रताः इति मनुक्तेः स्वरसाद् एकादश्युपवासैकभक्तादिश्वपि व्रतत्वाभिधानान्न सङ्कल्पो व्रतम्, किन्तु संकल्पविषयतत्तत्कर्मैव तत्। अत एवाऽस्य संकल्पसम्भवत्वमपि। व्रतराजग्रन्थानुसारेण संकल्पमिति व्रतमुच्यते—

"अत्र केचित् स्वकर्तव्योविषयो नियतः संकल्पो व्रतमिति।"[13]

स्कन्दपुराणमुद्धृत्य व्रताधिकारिणः प्रसङ्गे व्रतराज इति ग्रन्थे कथितमस्ति—

"निजवर्णाश्रमाचारनियतः शुद्धमानसः।।
अलुब्धः सत्यवादी च सर्वभूतहिते रतः।।
व्रतेष्वधिकृतो राजन्नन्यथा विफलश्रमः। ।
श्रद्धावान्पापभीरुश्च मददम्भविवर्जितः।।
पूर्वम् निश्चयमाश्रित्य यथावत्कर्मकारकः।।
अवेदान्तिको धीमानधिकारी व्रतादिषु।।"[14]

अर्थात् स्ववर्णाश्रमधर्मेसदानिरतः, शुद्धचित्तः, अलुब्धः, सत्यवादी, सर्वभूतानां हिताय निरतश्च

मानवस्य हि केवलं व्रतेऽधिकारास्ति अन्यथा तत् वृथा परिश्रमं भवति। यः पुरुषः श्रद्धालुः, पापभीरुः, मदद्म्भादिविवर्जितः, वेदनिन्दापराङ्मुखः, धीमान् च तस्य सर्वेषु व्रतेषु अधिकारोऽस्ति।

व्रतानुष्ठानेषु चर्तुवर्णानामधिकारोऽस्ति। यज्ञ-दान-समाधि-व्रतोपासादीनां दुर्लभो मोक्षप्राप्तिर्भवति। कूर्मपुराणमुद्धृत्य व्रतराजेन विवृतम्—

"ब्राह्मणाः क्षत्रिया वैश्याः शूद्राश्चैव द्विजोत्तम।।
अर्चयन्ति महादेवं यज्ञदानसमाधिभिः।।
व्रतोपवासनियमैर्होम स्वाध्यायतर्पणैः।।
तेषां वै रुद्रसायुष्यं सामीप्यं चातिदुर्लभम्।।
सलोकता च सारूप्यं जायते तत्प्रसादतः।।"[15]

पी.वी.काणे महोदयस्य मतानुसारे व्रतानां त्रिविधं वर्गीकरणं कर्तुं शक्यते। तेनोक्तम्— "As the Vratas to be treated of in this section are almost all self-imposed or voluntary, they may be divided into three classes."[16] प्रथमप्रकारं वर्गीकरणं पद्मपुराणे प्राप्यते।[17] अस्य वर्गीकरणस्य आधारेण व्रतः त्रिविधः कथ्यते—

मानसिकव्रतः— यथा— अहिंसा, सत्यवादिता, व्रह्मचर्यम्, अस्तेयमिति।

शारीरिकव्रतः— पूर्णदिनोपवासः, दिने एकवारं भोजनम्, अयाचना विना अन्नखाद्यान्नं ग्रहणम् इत्यादयः।

वाचिकव्रतः— जपः, सत्यभाषममादि।

द्वितीयप्रकारस्य वर्गीकरणं व्रतकालस्याधारेण निर्धारितम्। यथा- दिवसव्रतः, पक्षव्रतः, मासव्रतः, ऋतुव्रतः, अयनव्रतः वर्षव्रतः वा। अग्निपुराणे अस्याधारेण व्रतानां वर्गीकरणं कृतमस्ति। तत्र तिथिव्रतः, प्रतिपदाव्रतः, द्वितीयाव्रतः, तृतीयाव्रतः, चतुर्थीव्रतः, पञ्चमीव्रतः, षष्ठीव्रतः, सप्तमीव्रतः, अष्टमीव्रतः, नवमीव्रतः, दशमीव्रतः, एकादशीव्रतः, द्वादशीव्रतः, त्रयोदशीव्रतः, चतुर्दशीव्रतः, पूर्णिमाव्रतः, वारव्रतः, नक्षत्रव्रतः, दिवसव्रतः, मासव्रतः चेति व्रतानां वर्गीकरणं दृश्यते।

तृतीयप्रकारस्य वर्गीकरणं साम्प्रदायिकतायाः आधारेण कृतमस्ति। यथा- गणेशव्रतः, शैवव्रतः, विष्णुव्रतादयः।[18]

श्रीपञ्चमीव्रतः— भविष्यपुराणे उत्तरपर्वसु वर्णितेषु व्रतेषु अन्यतममेव श्रीपञ्चमीव्रतः।

तिथिः— मार्गशीर्षस्य शुक्लपञ्चमी।

विधिः— व्रतोऽयं मार्गशीर्षमासस्य शुक्लपक्षपञ्चम्यामारभते। अस्मिन् दिवसे व्रतचारिणा व्रतचारिण्या वा प्रातरुत्थाय स्नानादिकर्म समाप्य पितृपुरुषाणाञ्च सन्तोषविधानादनन्तरं लक्ष्मीदेव्याः पूजा कर्तव्या। पद्मासना पद्महस्ता पद्मवर्णा पद्मनेत्रा अलंकृता सुवर्णकलसस्थितैः जलैः स्नाप्यमाना लक्ष्मीप्रतिमा सुवर्णेन रजतेन ताम्रेणारकूटेन काष्ठेन वा निर्मातव्या। अतः भगवत्याः लक्ष्म्याः अङ्गपूजा ऋतुकालोद्भूतेः पुष्पैः निम्नोक्तमन्त्रोचारणपूर्वकं कर्तव्या—

"ॐ चपलायै नमः"पादौ पूजयामि
"ॐ चञ्चलायै नमः" जानूनी पूजयामि
"ॐ कमलावासिन्यै नमः" कटिं पूजयामि
"ॐ ख्यात्यै नमः" नाभिं पूजयामि

"ॐ मन्मथवासिन्यै नमः" स्तनौ पूजयामि

"ॐ ललितायै नमः" भुजद्वयं पूजयामि

"ॐ उत्कण्ठितायै नमः" कण्ठं पूजयामि

"ॐ माधव्यै नमः" मुखमण्डलं पूजयामि

"ॐ श्रियै नमः" शिरः पूजयामि।

इत्येवं रूपेण लक्ष्मीदेव्याः चरणादारभ्यः मस्तकं यावत् प्रत्येकं अङ्गस्य पूजा कर्तव्या।अथ अङ्कुरितविविधधान्यानि विविधानि फलानि च लक्ष्मीदेव्यै निवेदयेत्। तदनन्तरं पुष्पकुङ्कमादिभिः सुशोभिताभ्यः सुवासिनीभ्यः रमणीयेभ्यः स्वादिष्टं सुमधुरं भोजनं प्रणतिं च विज्ञाय तासां सन्तोषविधानार्थमर्चनं कर्तव्यम्। ततः घृतपात्रेण संयुक्तं तण्डुलप्रस्थं कस्मैचित् ब्राह्मणाय प्रदाय 'श्रीशः सम्प्रीयताम्' इत्येवमुक्त्वा याचयेत्। ततः मौनव्रतावलम्बनपूर्वकं भोजनं कर्तव्यम्। अयं श्रीपञ्चमीव्रतः मार्गशीर्षमासस्य शुक्लपक्षपञ्तम्यां प्रारभ्य कार्तिकमासस्य शुक्लपक्षपञ्चम्याः समाप्तं यावत् कर्तव्यः। क्रमेण मार्गशीर्षमास्य शुक्लपक्षपञ्चम्यां श्रीपूजा, पौषमास्य शुक्लपक्षपञ्चम्यां लक्ष्मीपूजा, माघमास्य शुक्लपक्षपञ्चम्यां कमलापूजा, फाल्गुनमासस्य शुक्लपञ्चम्यां सम्पत्पूजा, चैत्रमासस्य शुक्लपक्षपञ्चम्यां रमापूजा, वैशाखमासस्य शुक्लपक्षपञ्चम्यां नारायणीपूजा, ज्येष्ठमासस्य शुक्लपक्षपञ्चम्यां पद्मापूजा, आषाढमासस्य शुक्लपक्षपञ्चम्यां धृतिपूजा, श्रावणमासस्य शुक्लपक्षपञ्चम्यां स्थितिपूजा, भाद्रवमासस्य शुक्लपक्षपञ्चम्यां पुष्टिपूजा, आश्विनमासस्य शुक्लपक्षपञ्चम्यां ऋद्धिपूजा, कार्त्तिकमासस्य शुक्लपक्षपञ्चम्यां सिद्धिपूजा च करणीया। पूजान्ते प्रीयताम् इत्युच्चारयेत्। अन्तिममासे कार्त्तिकमासे शुक्लपक्षपञ्चम्यां नवीनवस्त्रेण उत्तममण्डपं प्रतिष्ठाय गन्धपुष्पादिभिः अलंकृत्य तस्य अन्तःस्थितशय्यायां अष्टमुक्ता-नेत्रपट्ट-सप्तधान्य-रसधातु-पादुका-उपानह-छत्र-भोजन-आसन-प्रभृतिभिः पूजोपकरणैः सह लक्ष्म्याः मूर्त्तिं प्रतिष्ठापयेत्। ततः लक्ष्मीपूजायाः अनन्तरं वेदविदे सदाचारणसम्पन्नाय ब्राह्मणाय तानि सर्वाणि अष्टमुक्तादिपूजोपकरणानि सवत्सया धेन्वा सह प्रयच्छेत्। अथ यथाशक्ति ब्राह्मणेभ्यः भोजनदानं कृत्वा दक्षिणा दातव्या। अन्ते भगवत्याः लक्ष्म्याः ऋद्धिं प्राप्त्यर्थं प्रार्थयेत्—

"क्षीराब्धिमथनोद्भूतो विष्णोर्वक्षः स्थलालये।
सर्वकामप्रदे देवि ऋद्धिं यच्छ नमोऽस्तु ते।।"[19] इति।

उक्तञ्च स्मृतिचिन्तामणौ— माघशुक्लपञ्चम्यां सरस्वतीं लक्ष्मीञ्च पूजयेत्। यथा संवत्सरप्रदीपोधृतम्—

"पञ्चम्यां पूजयेल्लक्ष्मीं पुष्पधूपान्नवारिभिः।
मस्याधारं लेखनीञ्च पूजयेन्न लिखेत्ततः।।
माघे मासि सिते पक्षे पञ्चमी या श्रियः प्रिया।
तस्याः पूर्वाह्न एवेह कार्य्यः सारस्वतोत्सवः।।"

अत्र दिनेद्वयेऽपि पूर्वाह्नव्यापित्वे पूर्वदिने लक्ष्मीसरस्वतीपूजा कर्तव्या। अनध्याया तिथिरियम्। यथा श्रीदत्तोधृतम्—

"श्रीपञ्चम्यां लिखेन्नैव न स्वाध्यायः कदाचन्।
वाणीकोपवाप्नोति लिखने पठनेऽपि च।।"[20]

फलश्रुतिः— व्रतस्यास्य फलश्रुति यथा—

"एवं यः कुरुते पार्थ भक्त्या श्रीपञ्चमीव्रतम्।
तस्य श्रीर्भवने भाति कुलानामेकविंशतिः।।
नारी वा कुरुते या तु प्राप्यानुज्ञां स्वभर्तृतः।
सुभगा दर्शनीया च बहुपुत्रा च जायते।।
श्रीपञ्चमीव्रतमिदं दयितं मुरारेर्भक्त्या समाचरति पूज्यभृगोस्तनूजाम्।
राज्यं निजं स भुवि भव्यजनोपभोगान्भुक्त्वा प्रयाति भुवनं मधुसूदनस्य।।"[21]

यः अनेन विधिना एतत् श्रीपञ्चमीव्रतं पालयति, सः स्वस्य एकविंशतिकुलैः सह लक्ष्मीलोके विराजते। या सौभाग्यवती नारी एतद्व्रतमाचरति, सा सौभाग्यसौन्दर्यधनपुत्रादीन् लभते, पत्या समादृता च।

उपसंहारः– दुःखमये संसारे आनन्दस्य हेतोः उत्सवस्य आवश्यकतास्ति। "आनन्दो ब्रह्मेति व्यजानात्। आनन्दाद्येवखल्विमानि भूतानि जायन्ते"[22] —इति श्रुतिवचनानुसारेण जीवाः आनन्दस्वरपापरमात्मान उत्पन्ना भवन्ति, आनन्दे विराजन्ते, आनन्दे हि विलीना भवन्ति। अस्य मन्त्रस्य सार्थकता व्रतोत्सवे विद्यते। महाकविकालिदासेन मानवस्य इयं भावना अभिज्ञानशकुन्तले प्रकटितम्- "उत्सवप्रियाः खलु मनुष्याः।"[23] भारतीय वाङ्मये मनोरञ्जनस्य साधनं भवति व्रतोत्सवः। भारतीयजनजीवनस्य एकम् अङ्गमस्ति व्रतम्। धर्मस्य यज्ञदानतपांसि त्रीणि प्रधानान्यङ्गानि अवश्यकर्तव्यत्वेन शास्त्रेषु निर्दिष्टानि सन्ति। एषां त्यागः कदापि नोचितः। यत एतानि त्रीणि मनीषिणामपि पावनानि कुर्वन्ति। अत उच्यते श्रीकृष्णेन अर्जुनं प्रति—

"यज्ञदानतपःकर्म न त्याज्यं कार्यमेव तत्।
यज्ञो दानं तपश्चैव पावनानि मनीषिणाम्।।" इति।[24]

हिन्दुजातेःव्रतोत्सवेष्वेषां त्रयाणामेव समावेशो दृश्यते। अतो नियमितरूपेण व्रतोत्सवानुष्ठानस्य व्यवस्था हिन्दुसमाजे प्रवर्तते। भारतीय वाङ्मये व्रतस्य महत्वम् असामान्यम्। भारतीयसंस्कृतिः आनन्दवाहिनी, सर्वकल्याणकारिणी, मङ्गलमयी चास्ति। संस्कृतिप्रियभारते आवर्षम् अनेके व्रतोपव्रतोत्सवाः परिपालिताः भवन्ति। द्वादशमासेषु एकमपि मासं तथा न स्यात् यस्मिन् मासि कोऽपि व्रतोत्सवो न स्यात्। व्रतानुष्ठानेन राष्ट्रियैकता निर्वाह्यते। व्रतोत्सवाः सामाजिकोत्थाने अपि बहु सहायकाः भवन्ति। ब्रतोत्सवस्य यथा सांस्कृतिक-आध्यात्मिक-लाभो वर्तते तथैव सामाजिक-लाभोऽपि वर्तते। व्रतेन समाजस्य सर्वे स्तरे उन्नतिः भवति। व्रतपालनेन यम-नियमयोः धर्मोऽपि सम्यकरूपेण परिपाल्यते। "अहिंसा सत्यास्तेय-ब्रह्मचर्यापरिग्रहा यमाः।"[25] पुनः "शौच-सन्तोष-तपः-स्वाध्यायेश्वरप्रणिधानानि नियमाः।"[26] व्रतराजः इति ग्रन्थे व्रतस्य सामान्यो धर्मविषये उक्तमस्ति यत्—

"क्षमा सत्यं दया दानं शौचमिन्द्रियं निग्रहः।
देवपूजाऽग्निहवनं सन्तोषः स्तेयवर्जनम् ।।
सर्वव्रतेष्वयं धर्मः सामान्यो दशाधा स्थितः।।"[27]

अर्थात् क्षमा, सत्यं दया, दानं, शौचं, इन्द्रियनिग्रहो, देवपूजा, अग्निहवनं, सन्तोषः, अस्तेयम्चेति दश प्रत्येकं व्रतस्य सामान्यो धर्मः। धर्मसिन्धुः इति ग्रन्थेऽपि मतमिदं विद्यते। व्रतराजग्रन्थे पुनः उच्यते—

"ब्रह्मचर्यमहिंसा च सत्यमामिषवर्जनम्।

व्रतेष्वेतानि चत्वारि चरितव्यानि नित्यशः।।"[28]

अर्थात् व्रतग्रहणसमये ब्रह्मचर्यं, अहिंसा, सत्यं, आमिषभोजनम् वर्जनं च आवश्यकम्। व्रतानामाचरणार्थं व्रतानुष्ठानकर्ता अहिंसा, सत्यं, दया, दानं, इन्द्रियनिग्रहः, पूजा, सन्तोषः, अस्तेयश्च इति दश धर्मैः अलंकृतो भवेत्। एते दश मानवगुणाः सर्वेषां व्रतानामनुष्ठानार्थमुपयोगिनः भवन्ति। तथा हि उक्तम् भविष्यपुराणे—

"क्षमा सत्यं दया दानं शौचमिन्द्रियनिग्रहः।
सूर्यपूजाग्निहवनं सन्तोषः स्तेयवर्जनम्।
सर्वव्रतेष्वयं धर्मः सामान्यो दशधा स्मृतः।
निःशेषमहं वक्ष्यामि मासान्मासव्रतं प्रति।।"[29]

अतः व्रतपालनेन यम-नियमादि धर्मस्य पालनं भवति। तेन विविधानि आध्यात्मिकफलानि लभ्यन्ते।

व्रतस्य वैज्ञानिकमाहात्म्यानिऽपि सन्ति। व्रतेन सह उपवासः अङ्गाङ्गिरूपेणः युक्तः। आध्यात्मिकं तथा वैज्ञानिकमुभयतः उपवासस्य भूमिका तात्पर्यपूर्णा। नियन्त्रिताहारक्रिया हि उपवासः। यदि विध्यनुसारं तथा निष्ठापूर्वकमुपवासः क्रियते तदा आत्मबलस्य वा संकल्पशक्तेश्च बृद्धिर्भवति। फलतः मनसि स्वात्त्विकं तथा सकारात्मिका विचारा जायन्ते। तेन मनुष्यः विविधेभ्यो मानसिकव्याधितः यथा— दुश्चिन्तातः, अवसादतः, हीनतादितः मुक्तिञ्च लभते। उक्तं च गीतायाम्—

"विषया विनिवर्तन्ते निहारारस्य देहिनः।"[30]

अर्थात् विषय-वासनातः निवृत्तेः परमं साधनं भवति उपवासः। महाभारतेऽपि उच्यते—

"ब्राह्मणेभ्यः परं नास्ति पावनं दिवि चेह च।
उपवासैस्ततथा तुल्यं तपकर्म न विद्यते।।"[31]

Endnotes

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9. अ.वे.७/४०/१
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12. मनु.२/३
13. व्रतराजः, सम्पा-माधवाचार्यः, पृष्ठा-2
14. व्र.रा. पृष्ठा- ६
15. व्र.रा. पृष्ठा- ६
16. P.V. Kane, History of Dharma sastra, Vol. v, Part-1, Page-56

17. अहिंसा सत्यमस्तेयं ब्रह्मचर्यमकल्कता। एतानि मानसान्याहुर्वतानि हरितुष्टये। एकभुक्तं तथा नक्तमुपवासमयाचितम्। इत्येवं कायिकं पुंसां व्रतमुक्तं नरेश्वरः। वेदस्याध्ययनं विष्णोः कीर्तन सत्यभाणम्। प.पु. (पा.ख.) ८४/४२-४४
18. "The Samayapradipa has a different mode of treatment, viz. that is begins with Ganesavratas (i.e. vratas in which Ganesa is the deity), then with vratas in which the sun is diety, then Sivavratas, Visnuvratas and so on."P.V. Kane, History of Dharma sastra, Vol. v, Part-1, Page-57
19. भ. पु. उ. प.३७/५४
20. स्मृतिचिन्तामणिः, पृष्ठा-१७-१८
21. भ. पु. उ. प.३७/५६-५८
22. तै.उ.३/६
23. अ.श.६.९
24. गीता- १८/५
25. यो.द. सा.पा. ३०
26. यो.द. सा.पा. ३२
27. व्रतराजः, पृष्ठा-९
28. व्रतराजः, पृष्ठा-9
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शिशुपालवधमहाकाव्यस्य प्रथमसर्गे रीति-प्रयोगचारुत्वम्

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Abstract: संस्कृतसाहित्ये महाकविना माघेन विरचितं विंशतिसर्गात्मकं *शिशुपालवधम्* एकं बहुप्रशंसितं तथा सर्वजनविदितं महाकाव्यम्। समग्रे काव्येऽस्मिन् कवेः रीतिप्रयोगे चातुर्यं लक्ष्यते। अत्र महाकाव्ये वैदर्भी, गौडी, पाञ्चाली चेति तिस्रः रीतयः महाकविना सन्निवेशिताः। एतासां रीतीनां प्रयोगेन पद्यप्रचयाः महच्चारुत्वम् आप्तवन्तः। अस्मिन् लघुशोधपत्रे *शिशुपालवधस्य* प्रथमसर्गं पुरस्कृत्य रीतिप्रयोगे माघस्य कीदृशं चातुर्यमस्ति, तथा रीतियुक्तानि सन्ति कथं पद्यानि चारुत्वपरकाष्ठां गतानि तदस्माभिः यथामति यथायुक्ति च समुपस्थापयितुं प्रचेष्यते।

Keywords: रीतिः, महाकाव्यम्, मार्गः, पदविन्यासः, पदसंघटना।

क) भूमिका—

संस्कृतसाहित्यजगति ज्योतिष्कायमाणेषु कविमुख्येषु कालिदासादनन्तरं महाकवेः माघस्य स्थानमिति संस्कृतसाहित्यरसपरिशीलनतत्परैः विदग्धनिवहैः अभ्युपगतम्। ख्रीष्टीयसप्तमशताब्द्या अन्तिमभागे सम्भा-वितस्य महाकवेरस्य महाभारतीयेतिवृत्ताश्रयि विंशतिसर्गान्वितं *शिशुपालवधा*भिधेयं महाकाव्यं सर्वेषां रसिक-चित्तम् आनन्दधारया संप्लावयत् विराजते। रसोपस्थापनचारुत्वेन, अभिनवकल्पनागौरवेन, अनुप्रासोपमा-द्यलङ्कारसौकर्येण, शब्दचयनवैचित्र्येण महाकाव्यमिदं चिराय अस्माकं चेतः समाकर्षतीति। इमां कृतिमवलम्ब्य लघुशोधपत्रविरोचने अस्माकं मतिः समुदिता। कृतेरस्या विषयान्तराण्युपजीव्य विरचिताः केचन निबन्धा अस्मन्नयनयोरापतिताः। परन्तु तत्र प्रयुक्तानां रीतीनां सामग्रिकसमीक्षाविधौ न कापि प्रचेष्टा अस्मदीयां ज्ञानगोचरतां गता। अतः तथाविधे प्रयासे धृतव्रता अपि वयं साम्प्रतं काव्यस्यास्य प्रथमसर्गे प्रयुक्तानां रीतीनां पर्यालोचनं यथामति करिष्यामहे।

ख) रीति-शब्दस्य व्युत्पत्तिः—

रीतेः व्युत्पत्तिलभ्योऽर्थ आदौ विवेचनीय एवेति विभाव्य टीकाकृताम् आलङ्कारिकाणां च मतमात्रम् उपस्थाप्यते। 'रीयते ज्ञायते गुणविशेषोऽनया इति रीतिः। गत्यर्थक–री-धातोः करणे क्तिः।'[1] 'रीणन्ति गच्छन्त्यासां गुण इति, रीयते क्षरन्त्यास्यां वाङ्मधुधारेति वा रीतिः, अधिकरणार्थे क्तिन् प्रत्ययः।'[2]

ग) रीतेः स्वरूपविमर्शः श्रेणीविभागश्च—

संस्कृतालङ्कारशास्त्रेतिहासे वामनाचार्य एव प्रथमो येन रीतिशब्दस्य व्यवहारः कृतः।[3] तन्मते गुणविशिष्टा पदरचना रीतिः। तथा चोक्तं तेन– 'विशिष्टा पदरचना रीतिः। विशेषो गुणात्मा' इति।[4] सा च रीतिः त्रिप्रकाराः– वैदर्भी, गौडीया, पाञ्चाली चेति। तस्य मते विदर्भ-गौड-पाञ्चालेषु तत्रस्थैः कविभिः यथास्वरूपम् उपलब्धत्वात् वैदर्भ्यादिसमाख्या– 'विदर्भादिषु दृष्टत्वात् तत्समाख्या'[5] इति। तस्य मते गुण एव रीतीनां भेदनिरूपकः उत्कर्षापकर्षाधायकत्वात्– 'तासां पूर्वं ग्राह्या गुणसाकल्यात्, न पुनरितरे स्तोकगुणत्वात्'[6] इति। तत्पूर्ववर्तिषु आलङ्कारिकेषु आचार्येण भरतेन देशगतनाट्यव्यवहारस्य भेदान् आश्रित्य प्रवृत्तिशब्दं च व्यवहृत्य रीतेः चतुर्विधत्वमुररीकृतम्– पाञ्चाली, आवन्ती, दाक्षिणात्या,

उड्रमागधी चेति।[7] भामहाचार्येण मार्गशब्दस्य प्रयोगं कृत्वा वैदर्भगौडीयभेदेन रीतेः द्वैविध्यमुल्लिखितम्। तत्र वैदर्भमार्गस्य प्रशस्यतरत्वं तदा प्रचलितमासीदित्यपि तेनाभिहितम्।[8] रीतेरयं भेदस्तु तन्मते न सङ्गतः।[9] आचार्यदण्डिना मार्गशब्दं व्यवहृत्य तस्य विचेचनं कृतम्। तस्य मते बहुप्रकारा मार्गाः सन्ति। भेदभूयस्त्वात् तयोर्विवेचनं युक्तमिति।[10] रुद्रटाचार्येण भौगोलिकं बन्धनं विहाय समासमेवाधारीकृत्य रीतिशब्दः चोल्लिख्य रीतेर्विवेचनं कृतम्। तेन रीतेः त्रैविध्यं समर्थितम्– पाञ्चाली, लाटीया, गौडीया चेति।[11] आनन्दवर्धनेन स्पष्टतया रीतेः स्वरूपं नालोचितमपि तदुक्तः संघटनाशब्दः वामनसम्मतायाः पदरचनायाः पर्याय एव। तत्स्वरूपमपि तेनैकं निरूपितम् –

'असमासा समासेन मध्यमेन च भुषिताः।
तथा दीर्घसमासेति त्रिधा संघटनोदिता।।'[12]इति

राजशेखरस्य मते वचनविन्यासक्रमः रीतिः। तथा चोक्तं तेन– 'वचनविन्यासक्रम एव रीतिः'[13] इति। राजशेखरस्य मते रीतयः तिस्रो वर्तन्ते। ताश्च वैदर्भी, गौडी, पाञ्चाली।[14] भोजेनापि वचनविन्यासक्रमस्य रीतित्वमङ्गीकृतम्। यथोक्तं तेन– 'रीतिवचनविन्यासक्रमः'[15] इति। कुन्तकेन कविस्वभावमेवाधारीकृत्य मार्गशब्दं चोल्लिख्य रीतिविवेचनं विहितम्— 'मार्गा कविप्रस्थानहेतवः'[16] इति। तस्य मते मार्गस्त्रिविधः– सुकुमारः, विचित्रः, मध्यमश्चेति।[17] कविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेदः युक्तियुक्ततां गाहते– इति तन्मतम्। तथाहि– शक्ति-शक्तिमतोरभात् सुकुमारस्वभावस्य कवेः तथाविधैव सहजा शक्तिः समुद्भवति। तया च सुकुमारशक्त्या तथाविधसौकुमार्यरमणीयतां व्युत्पत्तिम् आबध्नाति। ताभ्यां च शक्ति-व्युत्पत्तिभ्यां सुकुमारमार्गानुसरणेन कवयः काव्यानुशीलने तत्परा भवन्ति। एवं विचित्रस्वभावविशिष्टाः कवयः विचित्रमार्गमनुसरन्ति, उभयमार्गस्य संमिश्रणेन काव्यरचनायां चतुराः कवयो मध्यममार्गमनुसरणन्तीत्येवं रूपेण मार्गाणां कविप्रस्थानहेतुत्वं समर्थितं कुन्तकाचार्येण।

मम्मटाचार्येण वृत्तेः रीतित्वमङ्गीकृतम्। वृत्तेश्च वर्णगतत्वात् रसविषयकव्यापारवत्त्वाच्च रीतिरपि वर्णगतो वर्णविन्यासगतो रसविषयकव्यापारवान् चेति तस्याभिमतम्। तथा चोक्तं तेन– 'वृत्तिर्नियतवर्णगतो रसविषयव्यापारः'[18] इति। तेन वृत्तेः त्रैविध्यं समर्थितं– उपनागरिका, परुषा, कोमला चेति। तन्मते उपनागरिका वृत्तिरेव वैदर्भीरीतिः, परुषावृत्तिरेव गौडीरीतिः, कोमलावृत्तिश्च पाञ्चालीरीतिः।[19] विश्वनाथस्य मते रसाद्युपकारकः पदविन्यासो रीतिः। सा चतुर्विधा– वैदर्भी, गौडी, पाञ्चाली, लाटिका चेति।[20] तस्य मते शरीरे यथास्थाने करचरणाद्यवयवसन्निवेश एव शब्दार्थशरीरे काव्ये यथास्थाने पदानां संयोजना रीतिः। सा च शब्दार्थशरीरस्य काव्यस्य आत्मभूततां रस-रसभास-भावादीनां परस्परया परिपोषिका। यथोक्तं तेन–

'पदसंघटनारीतिरङ्गसंस्थानविशेषवत्। उपकर्त्री रसादीनाम्......'[21] इति।

घ) शिशुपालवधस्य प्रथमे सर्गे रीतिप्रयोगविमर्शः

*शिशुपालवध*महाकाव्यस्य प्रथमसर्गे वैदर्भी, गौडी, पाञ्चाली चेति रीतित्रयस्य प्रयोगबाहुल्यं अस्माकं नयनयोरापतति। तत्रादौ वैदर्भीरीतेः स्वरूपमधिकृत्य आलङ्कारिकाणाम् अभिमतम् उपस्थाप्य माघकृतौ तस्याः प्रयोगः पर्यालोच्यते।

वैदर्भीरीतिप्रयोगविमर्शः—

गुणानाश्रित्य रीतिभेदं स्वीकुर्वतः दण्ड्याचार्यस्य मते श्लेषादयः दश गुणा यस्य मार्गस्य प्राणाः स वैदर्भमार्गः– 'वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः'[22] इति।

वामानाचार्येण गुणान् आश्रित्य रीतिभेदः समर्थितः। तस्य मते ओजःप्रभृतिभिः सर्वैः गुणैः उपेताः या रीतिः सा वैदर्भी— 'समस्तगुणोपेता वैदर्भी'[23] इति।

समासमाश्रित्य रीतिभेदं स्वीकुर्वतो रुद्रटाचार्यस्य मते समासरहिता रचना वैदर्भीति। तदुक्तं तेन – 'वृत्तेरसमासायाः वैदर्भी रीतिरेकैव'[24] इति।

गुणानाश्रित्य रीतिभेदं स्वीकुर्वतो मम्मटाचार्यस्य मते माधुर्यव्यञ्जकवर्णसमावेशेन वैदर्भी रीतिर्भवतीति – 'माधुर्यव्यञ्जकैर्वर्णैरुपनागरिकोच्यते'[25] इति। तत्र वृत्तौ उपनागरिकैव वैदर्भीति तेनोक्तम्।

समासमाश्रित्य रीतिभेदं स्वीकुर्वतः राजशेखरस्य मते समासरहितपदविन्यासेन भवति वैदर्भीरीतिरिति – 'स्थानानुप्रासवदसमासं योगवृत्तिगर्भं च जगाद सा वैदर्भी रीतिः'[26] इति।

समासं गुणं चोभयमाश्रित्य रीतिभेदं स्वीकुर्वता भोजेनोक्तम्– 'तत्रासमासा निःशेषश्लेषादिगुणगुम्फिता। विपञ्चीस्वरसौभाग्या वैदर्भीरीतिरिष्यते'[27] इति।

समासं गुणं चाश्रित्य रीतिभेदं स्वीकुर्वतो विश्वनाथस्य मते माधुर्यनामकगुणस्य व्यञ्जकैः वर्णैः ललितात्मिका सर्वथा समासरहिता अल्पसमासविशिष्टा वा रचना वैदर्भीरीतिनाम्ना व्यपदिश्यते। तथा चोक्तं तेन– 'माधुर्यव्यञ्जकैर्वर्णैः रचना ललितात्मिका। अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते'[28] इति। प्रसङ्गेनात्र माधुर्यगुणव्यञ्जकानां वर्णानां परिगणनं क्रियते।

वर्णानाम् अन्त्यवर्णेन अर्थात् ङ-ञ-ण-मरूपशेषाक्षरेण मिलिताः ट-ठ-ड-ढान् विना अपरे काकारादयो मकारान्ता वर्णाः, तथा लघुप्रयत्नेन उच्चार्यौ वर्णान्तरेण असंयुक्तौ र-कार-ण-कारौ च माधुर्यव्यञ्जका भवन्ति। तथा सर्वथा समासरहिता अथवा अल्पसमासविशिष्टा मधुरा रचनापि माधुर्यव्यञ्जका भवन्तीति। तथा चोक्तं विश्वनाथेन–

'मूर्ध्नि विर्गान्त्यवर्णेन युक्ताष्ट-ठ-ड-ढान् विना।
रणौ लघू च तद्व्यक्तौ वर्णाः कारणतां गताः।
अवृत्तिरल्पवृत्तिर्वा मधुरा रचना तथा।।'[29] इति।

*शिशुपालवध*महाकाव्यस्य प्रथमे सर्गे वैदर्भी रीत्या विरचिता बहवः श्लोकाः सन्ति। तत्र दिङ्मात्रमुदाह्रियते –

'तमर्घ्यमर्घ्यादिकयादिपूरुषः सपर्यया साधु स पर्यपूपुजत्।
गृहानुपैतुं प्रणयादभीप्सवो भवन्ति नापुण्यकृतां मनीषिणः।।'[30] इति।

अत्रानुप्रासालङ्कारव्यवहारेण रचनेयं ललितात्मिका। माधुर्यगुणव्यञ्जकस्य असंयुक्तस्य ण-कारस्य, 'न्त' इति संयुक्तस्य च प्रयोगात् तथा समासरहितत्वात् अत्र वैदर्भी रीतिः।

अपरं च –

'स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामवपुर्न्यविक्षत।
जिगाय जम्बुजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम्।।'[31] इति।

अत्र यमकानुप्रासयोः प्रयोगात् ललितेयं रचना। माधुर्यव्यञ्जकानां 'ञ्च', 'म्ब' 'ङ्ग' चेति वर्णसङ्घानां प्रयोगात्, असंयुक्तस्यापि माधुर्यगुणव्यञ्जकस्य र-कारस्य प्रयोगात् तथा स्वल्पसमासविशिष्टत्वात् वैदर्भी नामात्र रीतिः।

अपि च –

'स तप्तकार्तस्वरभास्वराम्बरः कठोरताराधिपलाञ्छनच्छविः।

विदिद्युते वाडवजातवेदसः शिखाभिराश्लिष्ट इवाम्भसां निधिः।।'[32] इति।

अत्रानुप्रासालङ्कारप्रयोगेन रचनेयं ललिता। अल्पसमासविशिष्टपदप्रयोगात् 'म्ब', 'ञ्छ', 'म्भ' इत्यादिमाधुर्यगुणव्यञ्जकवर्णानां प्रयोगाच्च वैदर्भी रीतिः।

एवं *शिशुपालवध*महाकाव्यस्य प्रथमसर्गे अनेकपद्येषु वैदर्भीरीतेः प्रयोगो लक्ष्यते।[33]

गौडीरीतिप्रयोगविमर्शः—

आचार्यदण्डिनो मते यस्य मार्गस्य श्लेषादिगुणानां विपर्ययो लक्ष्यते स गौडीयमार्गः– 'एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि'[34] इति।

वामनाचार्यस्य मते ओजः कान्तिश्चेति गुणद्वयं यत्र वर्तते सा गौडीया रीतिः– 'ओजः कान्तिमती गौडीया'[35] इति।

रुद्रटाचार्यस्य मते बहुलसमासविशिष्टा रचना गौडी– 'शब्दाः समासवन्तो भवति यथाशक्ति गौडीया'[36] इति।

मम्मटाचार्यस्य मते ओजोगुणप्रकाशकवर्णसमवायेन या परुषा वृत्तिर्भवति सैव गौडी रीतिः– 'ओजःप्रकाशकैस्तैस्तु परुषा'[37] इति।

दीर्घसमासबद्धपदविन्यासेन भवति गौडी रीतिः इति राजशेखरस्याभिमतम्। तथा चोक्ते तेन– 'समासवदनुप्रासवद्योगवृत्तिपरम्परागर्भं जगाद सा गौडीया रीतिः'[38] इति।

समासबहुला औजः कान्तिश्चेति गुणद्वयेन विशिष्टा रीतिः गौडीति भोजराजस्याशयः। अतश्चोक्तं तेन—

'समस्तात्युद्भटपदामोजः कान्तिगुणान्विताम्।
गौडीयेति विजानन्ति रीतिं रीतिविचक्षणाः।।'[39] इति।

ओजोगुणव्यञ्जकैर्वर्णैः आडम्बरपूर्णा रचना गौडीरीतिनाम्नाभिधीयते। तथा ओजःप्रकाशकवर्णाभावेऽपि केवलबहुलसमासविशिष्टा रचनापि गौडी नाम रीतिरिति विश्वनाथपादस्याभिप्रायः। तथा चोक्तं तेन–

'ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः।
समासबहुला गौडी................।।'[40] इति।

प्रसङ्गेनात्र ओजोव्यञ्जकानां वर्णानां परिगणनं समुचितमेव भवेदिति विभाव्य तदेवालोच्यते। यस्य कस्यचित् सजातीयस्य विजातीयस्य वा वर्गस्य आद्यतृतीयाभ्यां वर्णाभ्यां संयुक्तौ तदान्तिमौ द्वितीय-चतुर्थौ वर्णौ ओजोव्यञ्जकतां गतौ। तथा च एकस्यैव वर्गस्य भिन्नस्य वर्गस्य वा प्रथमवर्णेन संयुक्तो द्वितीयो वर्णः, अथवा तृतीयवर्णेन संयुक्तश्चतुर्थो वर्ण ओजोव्यञ्जको भवति। तथा उपरि सरेफो वर्णः, अधः सरेफो वर्णः, द्वयोर्युगपदेव उपर्यधश्च सरेफोवर्णो वा ओजोव्यञ्जको भवति। एवं ट-ड-ढाः संयुक्ता असंयुक्ता वा ओजोगुणव्यञ्जका भवन्ति। तथा वर्णान्तरेण असंयुक्तोऽपि तालव्य-शकार, मूर्धन्य-षकारश्च ओजोव्यञ्जकौ भवतः। एवमसंयुक्तवर्णादिभिरपि दीर्घसमासयुक्ता तथा दीर्घसमासयुक्तवर्णादीनामभावेऽपि विकटार्थबोधिनी रचना ओजोगुणव्यञ्जकतां गतेति विश्वनाथपादानामभिमतम्। तदुक्तं तेन *साहित्यदर्पणे*–

'वर्गस्याद्यस्तृतीयाभ्यां युक्तौ वर्णौ तदन्तिमौ।
उपर्यधो द्वयोर्वा स-रेफः ट-ठ-ड-ढैः सह।।
शकारश्च षकारश्च तस्य व्यञ्जकतां गताः।

तथा समासबहुला घटनौद्धत्यशालिनी।।'[41] इति।

शिशुपालवधे प्रथमे सर्गे गौडीयरीत्या विरचितानि बहुनि पद्यानि सन्ति। तत्रोदाहरणत्वेन कति पद्यानि पर्यालोच्यन्ते। पद्यं यथा –

'श्रियःपतिः श्रीमति शासितुं जगज्जगन्निवासो वसुदेवसद्मनि।

वसन्ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः।।'[42] इति।

अत्र समासबाहुल्याभावेऽपि संयुक्तस्य असंयुक्तस्य ढ श-कारस्य उपरि अधश्च रेफस्य 'द्ध' इति तृतीयचतुर्थयोः संयुक्तस्य ओजःप्रकाशकवर्णस्य प्रयोगात् गौडी रीतिः।

पद्यान्तरं –

'स्त्वमेव विश्वम्भर विश्वमीशिषे।

ऋते रवेः क्षालयितुं क्षमते कः

क्षपातमस्काण्डमलीमसं नभः।।'[43] इति।

पद्येऽत्र समासबाहुल्याभावेऽपि संयुक्तासंयुक्ताभ्यां श-ष-काराभ्याम् ओजःप्रकाशकवर्णाभ्यां केवलाडम्बरबन्धसद्भावादेव गौडी रीतिः।

अन्यदुदाहरणम्–

'स सञ्चरिष्णुर्भुवनान्तरेषु यां यदृच्छयाशिश्रियदाश्रयः श्रियः।

अकारि तस्यै मुकुटोपलस्खलत्करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः।।'[44] इति।

अत्र ओजोगुणव्यञ्जकस्य संयुक्तस्यासंयुक्तस्य ष-कारस्य असंयुक्तस्य ट-कारस्य च प्रयोगात् तथा संयुक्तस्यासंयुक्तस्य श-कारस्य प्रयोगबाहुल्यात् बहुलसमासवद्धपदप्रयोगात् केवलाडम्बरबन्धसद्भावात् गौडी रीतिः।

एवं *शिशुपालवधस्य* प्रथमे सर्गे अनेकपद्ये अस्याः रीतेः प्रयोगो लक्ष्यते।[45]

पाञ्चालीरीतिप्रयोगविमर्शः –

शिशुपालवधस्य प्रथमे सर्गे पाञ्चालीरीतिप्रयोगविवेचनावसरे तस्याः स्वरूपमधिकृत्यालङ्कारिकाणां मतमादौ पर्यालोच्यते।

माधुर्येण सौकुमार्येण च गुणेन उपपन्ना या रीतिः सा पाञ्चालीति वामनाचार्यस्य मतम्। तथा चोक्तं तेन– 'माधुर्यसौकुमार्योपपन्ना पाञ्चाली'[46] इति।

रुद्रटस्य मते अल्पसमासविशिष्टा रचना पाञ्चालीति। तथा चोक्तं तेन – 'द्वित्रिपदा पाञ्चाली'[47] इति।

प्रसादगुणव्यञ्जकवर्णसमारोहेण समुदिता या कोमला वृत्तिः सैव पाञ्चाली रीतिरिति मम्मटाचार्यस्य मतम् – 'कोमला परैः'[48] इति।

राजशेखरस्य मते स्वल्पसमासविशिष्टपदविन्यासेन भवति पाञ्चाली रीतिः। तदुक्तं तेन 'ईषदसमासमीषदनुप्रासमुपचारगर्भं च जगाद सा पाञ्चाली रीतिः'[49] इति।

मध्यमपरिमाणसमासविशिष्टा माधुर्यं सुकुमारश्चेति गुणद्वयेन विभूषिता रीतिः पाञ्चाली इति भोजराजस्याशयः।[50]

वैदर्भीगौडीरीत्योः अवशिष्टैः माधुर्यौजोगुणयोः व्यञ्जकभिन्नैः वर्णैः पञ्चभिः षडविधा समासविशिष्टपदैः कृतस्य बन्धस्य पाञ्चालीरीतिरिति नामेति विश्वनाथस्याभिमतम्। तदुक्तं तेन–

'...... वर्णैः शेषैः पुनर्द्वयोः। समस्त-पञ्चय-पदो बन्धः पाञ्चालिका मता।'[51] इति।

शिशुपालवधस्य प्रथमे सर्गे पाञ्चालीरीत्या विवेचितानि बहूनि पद्यानि सन्ति। तत्रोदाहरणत्वे कति उपस्थाप्यन्ते।

'चयस्त्विषामित्यवधारितं पुरा ततः शरीरीति विभाविताकृतिम्।
विभुर्विभक्तावयवं पुमानिति क्रमादमुं नारद इत्यबोधि सः।।'[52] इति।

अत्र पद्ये स्वल्पसमासयुक्तपादानां प्रयोगात् श्रुतिमात्रतः एवार्थबोधकशब्दप्रयोगेन सहसैव चित्तव्यापानात्, माधुर्यौजोगुणव्यञ्जकवर्णप्रयोगाभावात् पाञ्चलीति रीतिः।

अन्यदुदाहरणम्–

'अनन्तगुर्वास्तव केन केवलः पुराणमूर्तेर्महिमावगम्यते।
मनुष्यजन्मापि सुरासुरान् गुणैर्भवान् भवच्छेदकरैः करोत्यधः।।'[53] इति।

अत्रत्या वर्णा न माधुर्यव्यञ्जका न वा ओजोगुणव्यञ्जकाः। मध्यमपरिमाणसमासप्रयोगात् श्रुतिमात्रत एवार्थबोधकशब्दप्रयोगेन सहसैव चित्तव्यपनात् पाञ्चाली रीतिः।

अपि च,

'अशक्नुवन् सोढुमधीरलोचनः सहस्ररश्मेरिव यस्य दर्शनम्।
प्रविश्य हेमाद्रिगुहागृहान्तरं निनाय बिभ्यद्दिवसानि कौशिकः।।'[54] इति।

अत्र पद्ये अल्पपरिमाणसमासप्रयोगेन श्रुतिमात्रतः एवार्थावगमात् प्रसादगुणसद्भावात् माधुर्यौजोगुणव्यञ्जकवर्णानां प्रयोगात् पाञ्चाली रीतिः।

एवं *शिशुपालवध*महाकाव्ये प्रथमे सर्गे बहुत्र पद्येषु इयं पाञ्चाली रीतिरालोक्यते।[55]

ङ) उपसंहृतिः—

सम्प्रति समवसितमस्माकं नातिविस्तृतं समीक्षणम्। समीक्षणस्यास्य फलरूपेण कति विषया अस्माकं मननपदवीम् अवतरन्ति येषां समुल्लेखः कर्तव्यतया प्रतिभाति। माघकवेः कविवासना सुविस्तृता बहुपदार्थाभिव्यापिनी च। तथाहि तत्रभवान् माघः प्रयोजनानुसारतः स्वकीयभावाभिव्यक्तेरनुकूलाविधया रीतीनां यथेच्छं प्रयोगं विदधाति। वैदर्भीरीतिमनुसृत्य यानि पद्यानि तेन विरचितानि तेषु वक्तृ-बोध्यव्य-प्रकरणौचित्येन समुपादीयमानस्य गुणस्य समासस्य च प्रयोगो परिलक्ष्यते। अतश्च तेन क्वचिन् माधुर्यं नाम गुणो यथा समनुसृतः तथा क्वचित् प्रसादो नाम गुणः। एवं क्वचित् तेन समासरहितं पदं यथा व्यवहृतं तथा स्वल्पसमासयुक्तं पदमपि। रचनाया लालित्यसमानयने तेन विरचितानि तेषु अपि प्रयोजनानुसारतः समासबहुलपदानां व्यवहारो यथा तेन कृतः, तथा स्वल्पसमासवशिष्टपदानामपि। एवं क्वचित् ओजोगुणव्यञ्जकवर्णानां प्रयोगबाहुल्यात् आडम्बरबन्धस्य सद्भावः परिलक्ष्यते। पाञ्चालीरीत्या विरचितेषु पद्येषु क्वचित् तेन यथा प्रसादगुणस्य आश्रयो नीतः तथा क्वचित् क्वचित् माधुर्यगुणस्य ओजोगुणस्य च। एवं प्रयोजनानुसारेण क्वचित् मध्यमपरिमाणसमासबद्धपदानां प्रयोगो यथा दरीदृश्यते, तथा क्वचित् क्वचित् अल्परिमाणसमासबद्धपदानामपि। लाटीरीतेः निदर्शनं प्रथमसर्गेणोपलब्धमित्यतः तद्विषयकं पर्यालोचनं न कृतमस्माभिः।

Endnotes

1. *साहित्यदर्पणः*, ९/१, कुसुमप्रतिमाटीका
2. *काव्यालङ्कारसूत्रवृत्तिः*, कामधेनुटीका।
3. 'रीतिरात्मा काव्यस्य' – *काव्यालङ्कारसूत्रवृत्तिः*, १/२/३
4. *काव्यालङ्कारसूत्रवृत्तिः*, १/२/७-८
5. तत्रैव, १/२/१०
6. तत्रैव, १/२/१४-१५
7. *नाट्यशास्त्रम्*, १४/३६
8. *काव्यालङ्कारः*, १/३१
9. तत्रैव, १/३२
10. *काव्यादर्शः*, १/४०
11. 'रीतयस्तिस्रः' – *काव्यालङ्कारः*, २/३
12. *ध्वन्यालोकः*, ३/५
13. *काव्यमीमांसा*, १/३
14. तत्रैव, ७, पृ., ३१
15. *शृङ्गारप्रकाशः*, पृ., १९३
16. *वक्रोक्तिजीवितम्*, १/२४
17. तदेव।
18. *काव्यप्रकाशः*, ९/१०५ वृत्त्यंशः।
19. तत्रैव, ९/८१, वृत्त्यंशः।
20. 'वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा।' – *साहित्यदर्पणः*, ९/२
21. *साहित्यदर्पणः*, ९/१
22. *काव्यादर्शः*, १/४२
23. *काव्यालङ्कारसूत्रवृत्तिः*, १/२/११
24. *काव्यालङ्कारः*, २/६
25. *काव्यप्रकाशः*, ९/८१
26. *काव्यमीमांसा*, तृतीयोऽध्यायः, पृ.,९
27. *सरस्वतीकण्ठाभरणम्*, २/५३
28. *साहित्यदर्पणः*, ९/३
29. तत्रैव, ८/५
30. *शिशुपालवधम्*, १/१४
31. *शिशुपालवधम्*, १/१९
32. तत्रैव, १/२०
33. १/२३ , ३०, ३१, ५० चेत्यादयः श्लोकाः।
34. *काव्यादर्शः*, १/४२
35. *काव्यालङ्कारसूत्रवृत्तिः*, १/२/१२
36. *काव्यालङ्कारः*, २/५
37. *काव्यप्रकाशः*, ९/८१
38. *काव्यमीमांसा*, तृतीयोऽध्यायः, पृ., ९
39. *सरस्वतीकण्ठाभरणम्*, २/५५
40. *साहित्यदर्पणः*, ९/४
41. *साहित्यदर्पणः*, ८/७
42. *शिशुपालवधम्*, १/१
43. *शिशुपालवधम्*, १/३८
44. *शिशुपालवधम्*, १/४६
45. १/३९, ४३, ६८, ७१, ७२, ७३, ७४
46. *काव्यालङ्कारसूत्रवृत्तिः*, १/२/१३
47. *काव्यालङ्कारः*, २/५
48. *काव्यप्रकाशः*, ९/८२ वृत्त्यंशः।
49. *काव्यमीमांसा*, तृतीयोऽध्यायः, पृ., ९
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51. *साहित्यदर्पणः*, ९/५
52. *शिशुपालवधम्*, १/३
53. *शिशुपालवधम्*, १/३५
54. *शिशुपालवधम्*, १/५३
55. १/९, ११, १२, १३, २८, ३२, ३३, ३४, ३६, ४५ प्रभृतिषु पद्येषु।

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सीरदेवाचार्यदिशा "अङ्गवृत्तेः पुनरङ्गवृत्तावविधिर्निष्ठितस्य", "अनन्तरस्य विधिर्वा भवति प्रतिषेधो वा" —इत्यनयोः परिभाषयोरेकं समीक्षणम्

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Abstract: भारतीयप्राचीनाचार्याणां सूक्ष्मचिन्तनस्य प्रतिकृतिरेवेदं व्याकरणशास्त्रम्। व्याकरणशास्त्रीयपरम्परा आदिकालतः प्रसिद्धा वर्त्तते। विद्वज्जगति सर्वतः परिपूर्णं प्रख्याततमं नानाविधशब्दान्वितमन्वर्थकमिदं पाणिनीयकं शास्त्रं ज्ञानविज्ञानोपेतेन प्रसिद्धिना च देदीप्यते सर्वत्र। सुवैज्ञानिकलक्षणान्वितानि व्याकरणसूत्राणि षड्धा विभक्तानि। तानि च संज्ञा, परिभाषा, विधिः, नियमः, अतिदेशः, अधिकारः इत्याख्यया प्रख्यातानि सन्ति। एतेषु अन्यतममं परिभाषासूत्रम्। यत्र अनियमो भवति तस्मिन्नेव अनियमे नियमं करोति परिभाषा। पाणिनीये तथा तदुत्तरवर्तिषु शब्दानुशासनेषूपलब्धेषु परिभाषापाठेषु 'परिभाषा' इति शब्दस्य प्रयोगः प्राप्यते, अस्य पदस्य निर्दुष्टं लक्षणं प्रतिपादनाय विद्वांसः पृथक् पृथक् लक्षणं कृतवन्तः। बहवो वैय्याकरणाः स्वस्वरीत्या शैल्या च परिभाषाया व्याख्यां चक्रुः। नागेशात्पूर्वमपि प्रायः पञ्चदशभिर्मुनिभिः परिभाषापाठः कृतः। तेषु व्याडिः प्राचीनतम इति विद्वांसोऽभिमन्वते। तेषु च परिभाषाकृत्सु अन्यतमः अपरः सीरदेवाचार्यः। तैः बृहत्परिभाषाख्यः परिभिषाग्रन्थो विलिलिखे। अस्मिन् शोधपत्रे मया तदुक्ताया "अङ्गवृत्तेः पुनरङ्गवृत्तावविधिर्निष्ठितस्य" "अनन्तरस्य विधिर्वा भवति प्रतिषेधो वा" इत्याख्ययोः परिभाषयोः समीक्षा कृता। समीक्षायामनयोर्विषये व्याडिपुरुषोत्तमदेवसीरदेवनागेशाचार्यादीनाम् आचार्याणां किं मतं, कश्च अभिप्रायः तेषां कुत्र मतपार्थक्यं कुत्र च साम्यम्, अनयोः परिभाषयोः किं ज्ञापकं तैस्तैराचार्यैः स्वीकृतं, कुत्र च परिभाषाया अनित्यत्वं स्वीकृतमित्यादयो विषयाः पर्यालोचिताः।

Keywords: परिभाषा, परिभाषार्थः, परिभाषाज्ञापकम्, परिभाषाफलम्, समीक्षा

॥अङ्गवृत्तेः पुनरङ्गवृत्तावविधिर्निष्ठितस्य॥

परिभाषार्थः– अङ्गे वृत्तम् अङ्गवृत्तमिति सप्तमीतत्पुरुषः समासः। अत्राङ्गपदम् अङ्गाधिकारार्थे विद्यते। वृत्तं नाम निष्पन्नम्। तस्मिन् वृत्ते अर्थात् प्रवृत्ते सति पुनः अङ्गकार्यस्य प्रवृत्तावविधानमिति परिभाषार्थः। अत उक्तमाचार्येण– "अङ्गकार्यस्य वृत्तिः प्रवृत्तिरङ्गवृत्तिस्ततो हेतोर्निष्ठितस्य प्रयोगार्हस्य पुनङ्गकार्यवृत्तावविधिरविधानम् भवति।" अस्य सरलार्थः इत्थं विद्यते परिनिष्ठितस्य रूपस्य सिद्धेरनन्तरं यदि पुनः अङ्गकार्यस्य प्रवृत्त्यर्हता विद्यते चेन्न भवतीति।

परिभाषाज्ञापकम्– "ज्यादादीयसः" (अ. ६.४.१६०) इत्यत्र आकारविधानमिमां परिभाषां ज्ञापयति। अयमनयोरतिशयेन प्रशस्यः इत्यर्थे प्रशस्यशब्दात् "द्विवचन विभज्योपपदे तरबीयसुनौ" (अ. ५.३.५७) इत्यनेन ईयसुनि अनुबन्धलोपे प्रशस्य ईयस् इति स्थिते "ज्य च" (अ. ५.३.६१) इत्यनेन प्रशस्यशब्दस्य ज्य-आदेशो भवति, ज्य ईयस् इति जाते ज्यदादीयसः इति सूत्रेण ईकारस्याकारादेशे ज्य आयस् इति स्थिते

सर्वणदीर्घे प्रक्रियया ज्यायान्निति रूपं सिध्यति। किन्तु अत्रोच्यते आचार्यैर्यत् ज्यदादीयसः इत्यनेन आकारविधानं मास्तु। "बहोर्लोपो भू च बहोः" (अ. ६.४.१५८) इत्यस्मात् लोपः इत्यस्यानुवृत्तिं स्वीकृत्य ज्यादः परस्य ईकारस्य लोपः भवतु, तेन च ज्य यस् इति स्थिते "अकृत्सार्वधातुकयोर्दीर्घः" (अ. ७.४.२५) इत्यनेन दीर्घे सति ज्य इत्यस्य दीर्घे ज्यायान्निति रूपं सिध्यति। तस्मादनेनापि ज्यायान्निति रूपे सिद्धे आद्विधानं व्यर्थं, तच्च व्यर्थीभूयेमां परिभाषां ज्ञापयति। ज्ञापितायां तु बहोर्लोपो० इति अङ्गाधिकारस्थं सूत्रं विद्यते तदनु पुनः अङ्गाधिकारीयस्य अकृत्सार्वधातुक० इति शास्त्रस्य प्रवृत्तिर्भवितुं नार्हति अतः दीर्घं कर्तुं न शक्यते तदभावे च लक्ष्यं न सिद्ध्येत् अतः आद्विधानं स्वांशे चरितार्थम्। इदं च ज्ञापकं भिन्नस्थानिकत्वे विद्यते यतः लोपः इकारस्य दीर्घश्च अङ्गस्याकारस्य भवति।

समानास्थानिकत्वे तु ज्ञापकं "ज्ञाजनोर्जा" (अ. ७.३.७९) ज्ञा अवबोधने धातोः लटि तिपि "क्र्यादिभ्यः श्ना" (अ. ३.१.८१) इत्यनेन श्ना विकरणे अनुबन्धलोपे ज्ञा ना ति इति स्थिते "ज्ञाजनोर्जा" इति सूत्रेण ज्ञा-स्थाने जादेशे प्रक्रियया जानाति इति रूपं सिध्यति। किन्तु अत्र संशयो भवति जा इत्यादेशः किमर्थं ज-इत्यादेशः भवतु। ज-इत्यादेशे सत्ति "अतो दीर्घो यञि" इत्यनेन यञि परे अदन्ताङ्गस्य ज-इत्यस्य दीर्घादेशः भविष्यत्येव तेन च जानाति इति रूपं सेत्स्यति। अतः जा-ग्रहणं व्यर्थीभूयं इमां परिभाषां ज्ञापयति अतः जादेशे सति जादेशः अङ्गकार्यमस्ति तस्य प्रवृत्तौ पुनः अङ्गकार्यस्य दीर्घस्याप्रवृत्तिः, अप्रवृत्तेश्च इष्टरूपसिद्धिर्न भविष्यति। अतः जा-ग्रहणं स्वांशे चरितार्थम्।

परिभाषाफलम्– अस्याः ग्रहणात् पाधातोः पिबादेशः, यदि हलन्तः तर्हि पुगन्तलघूपधस्य चेति लघूपधगुणः प्राप्नोति किन्तु अनया परिभाषया अङ्गकार्यस्य पिबादेशस्य प्रवृत्तौ पुनः तत्र लघूपधगुणरूपस्य अङ्गकार्यस्य प्रवृत्तिरेव न भवति। तस्माद् लघूपधगुण एव न भवति अन्यथा तु गुणे पेवतीत्यनिष्टं रूपं सिध्येत्।

समीक्षा— अङ्गाधिकारे पठितेन शास्त्रेण कस्मिंश्चित्कार्ये सम्पन्ने पुनस्तस्मिंल्लक्ष्ये यद्यङ्गाश्रितकार्यान्तरस्य प्राप्तिर्भवति तर्हि तस्य प्रवृत्तिर्न भवतीति परिभाषाशयः। परिभाषायाः पाठभेदः[1] प्राप्यते। शाकटायनः, कातन्त्रकारः, जैनेन्द्रः हेमचन्द्रश्च इमां परिभाषां न पठितवन्तः। सर्वे परिभाषाकाराः स्वीयशैल्या परिभाषार्थमुपस्थापितवन्तः। सीरदेववत् पुरुषोत्तमदेवः व्याड्याचार्यश्च परिभाषास्थस्य अङ्गपदस्य अर्थं स्पष्टं न उदधरताम्। नीलकण्ठहरिभास्कराचार्यश्च अङ्गार्थं तु स्पष्टीकृतवन्तौ किन्तु सम्पूर्णपरिभाषार्थं न स्पष्ट्यकुरुताम्। परन्तु नागेशाचार्यः सुस्पष्टमर्थम् उदलिखत्। परिभाषायाः हेतौ प्राचीननवीनयोरभिमतं समानं विद्यते। सर्वेषां मते इयं परिभाषा ज्ञापकसिद्धा। व्याड्यचार्यः "ज्ञाजनोर्जा" इत्यस्मिन् सूत्रे कृतः जादेशः अस्या ज्ञापकमिति उपपादयामास। पुरुषोत्तमदेवः तदेव ज्ञापकं स्व्यकार्षीत् तेन सह "रीङ् ऋतः" इत्यस्मिन् रीङः दीर्घोच्चारणं ज्ञापकमित्यवदत्। सीरदेवहरिभास्करयोर्मते "ज्यदादीयसः" इत्यस्मिन् सूत्रे यथाक्रमम् ज्या आत् इत्यनयोः विधानमस्या ज्ञापकम्। नीलकण्ठाचार्यस्य विचारे तु केवलमाद्विधानमेवास्या ज्ञापकम्। नागेशाचार्यस्यापि स एव सिद्धान्तो विद्यते। परिभाषायाः प्रवृत्तिनिमित्ते केऽपि विचारं न कृतवन्तः, केवलं नागेशाचार्यः अस्मिन् विषये विचारं चकार। प्रयोजनानि सर्वे उद्धृतवन्तः। उदाहरणानि प्रतिग्रन्थं भिद्यते। परिभाषासूचने क्रियते इत्युदाहरणं प्राप्यते। लघुपरिभाषावृत्तिबृहत्परिभाषवृत्तयोः क्रियते, पिबति इत्युदाहरणद्वयं प्राप्यते। नीलकण्ठहरिभास्करयोर्ग्रन्थयोः पिबति, यूयम्, वयम् इत्युदाहरणानि प्राप्यन्ते। नागेशाचार्येण युष्मभ्यम् इति उदाहरणं प्रदत्तम्। नागेशाचार्यनीलकण्ठहरिभास्कराचार्यश्च स्वीकृतवन्तः इयं परिभाषा अनित्येति।

"अस्मदो द्वयोश्च" (अ. १.२.५९) इत्यस्मिन् द्वयोरिति निर्देशः अस्याः अनित्यत्वे ज्ञापकम्। परन्तु सीरदेवाचार्यस्य नये नेयमनित्या। नागेशाचार्यस्य मते द्विशब्दात् षष्ठीबहुवचनविवक्षायां ओसि द्वि ओसि इति स्थिते "त्यदादीनामः" (अ. ७.२.१०२) इत्यनेन अत्वे द्व ओस् इति सम्पन्ने "ओसि च" (अ. ७.३.१०४) इत्यनेन एत्वे द्वे ओस् अयादेशे द्वयोरिति रूपं सिध्यति। किन्तु अत्र त्यदादीनामः इति अत्वकार्यम् अङ्गाधिकारे विद्यते अतः तदनु पुनः अङ्गकार्यस्य ओसि च इति शास्त्रस्य अप्रवृत्तौ द्वयोरिति निर्देशः न सिध्यति, अत इयं परिभाषाऽनित्या किन्तु सीरदेवाचार्यस्य मते तु परिनिष्ठितस्य रूपस्य यदा सिद्धिस्तदनु पुनः अङ्गकार्यस्य प्रवृत्तियोग्यता अस्ति चेन्न भवति। अतः द्वयोरित्यत्र एत्वं विना परिनिष्ठितत्वं न सम्भविष्यति अतः सः परिभाषायाः विषयः नास्त्येव अतः कुतः अनित्यत्वम्। किन्तु नागेशाचार्यस्य मते तु निष्ठितार्थः ज्ञाप्यांशे एव न प्रविशति, यतः ज्ञापकत्वप्रतिपादकयोः ज्यादादीयसः ज्ञाजनोर्जा इति द्वयोः सूत्रयोः प्रवृत्तिः परिनिष्ठितात्पूर्वमेव दृष्टा। व्याडिपुरुषोत्तमदेवौ च अनित्यतायाः विषये किमपि न निर्दिष्टवन्तः।

॥अनन्तरस्य विधिर्वा भवति प्रतिषेधो वा॥

परिभाषार्थः– विधिः प्रतिषेधो वा अनन्तरस्य अव्यवहितस्यैव भवति न तु व्यवहितस्येति परिभाषार्थः।

परिभाषाज्ञापकम्– विध्यंशस्य ज्ञापकं भवति "संख्याव्ययादेर्ङीप्" इति सूत्रे ङीब्ग्रहणम्। "ऋन्नेभ्यो ङीप्" (अ. ४.१.५) "बहुव्रीहेरूधसो ङीष्" (अ. ४.१.२५) "संख्याव्ययादेर्ङीप्" (अ.४.१.२६) एवं सूत्रक्रमो विद्यते। "संख्याव्ययादेर्ङीप्" (अ.४.१.२६) इत्यत्र "ऋन्नेभ्यो ङीप्" इति सूत्रात् ङीपः अनुवृत्तिसम्भवे अत्र सूत्रे ङीब्ग्रहणं व्यर्थम्, तद्व्यर्थीभूय इमां परिभाषां ज्ञापयति। ज्ञापितायां तु अस्य ज्ञापकसूत्रस्य अव्यवहितसूत्रं वर्तते "बहुव्रीहेरूधसो ङीष्" इति तस्मात् ततः ङीषः एवानुवृत्तिः स्यात् तन्माभूद् इत्येदर्थं ङीब्ग्रहणं स्वांशे चरितार्थम्।

प्रतिषेधांशस्य ज्ञापकं भवति "न क्तिचि दीर्घश्च" (अ. ६.४.३९) इति सूत्रे दीर्घग्रहणम्। अस्य सूत्रार्थो भवति अनिटां वनतितनोत्यादीनां च दीर्घानुनासिकलोपो न स्तः क्तिचि परे इति। यन्तिः इत्युदाहरणस्य। यम्धातोः क्तिचि यम् + ति इति स्थिते "अनुनासिकस्य क्विझलोः क्ङिति" (अ. ६.४.१५) इत्यनेन उपधादीर्घे प्राप्ते "अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिकलोपो झलि क्ङिति" (अ. ६.४.३७) इत्यनेन अनुनासिकलोपे च प्राप्ते "न क्तिचि दीर्घश्च" अनेन निषेधे अनुस्वारः परसवर्णश्च भवतः। अत्र "न क्तिचि दीर्घश्च" इति सूत्रे दीर्घग्रहणाभावेऽपि अव्यवहितस्य अनुदात्तोपदेश०० इत्यादिशास्त्रेण विहितस्य अनुनासिकलोपस्य निषेध इव व्यवहितस्य अनुनासिकस्य क्विझलोः क्ङित इति दीर्घस्यापि निषेधे सिद्धे तद्व्यर्थं, तच्च व्यर्थीभूय इमां परिभाषां ज्ञापयति। ज्ञापितायां तु अस्य सूत्रस्याव्यवहितं सूत्रं विद्यते अनुनासिकलोपविधायकं सूत्रम्, अतस्तस्यैव प्रतिषेधः स्यात् न तु व्यवहितस्य दीर्घस्य। अतः अत्र दीर्घस्य निषेधार्थं दीर्घग्रहणं स्वांशे चरितार्थम्।

परिभाषाफलम्– अस्याः परिभाषायाः बलात् "वा छन्दसि" (अ.३.४.८८) इत्यनेन "सेर्ह्यपिच्च" (अ. ३.४.८७) इत्यनन्तरमपित्त्वं विकल्प्यते न तु व्यवहितो हिरादेशः विकल्प्यते, तेन युयुहि युयोहि इति रूपद्वयं सिध्यति। तथैव "नेटि" (अ. ७.२.४) इत्यनेन वृद्धिप्रतिषेधः अनन्तरस्यैव "वदव्रजहलन्तस्याचः" (अ. ७.२.१) इत्यस्यैव भवति। तेन च अदेवीदितिरूपं सिद्धति। न तु "सिचि वृद्धिः परस्मैपदेषु" (अ. ७.२.१) इत्यस्य व्यवहितस्य भवति। तेन अलावीदिति रूपं सिध्यति।

समीक्षा– जैनेन्द्राचार्यादृते इतरैः इयं पठिता। परिभाषार्थे प्राचीननवीनयोः मतभेदः नास्ति। नागेशाचार्यं विहाय अन्ये सर्वे अर्थमुदितवन्तः। परिभाषायाः हेतौ प्राचीनैः सह नवीनानां मतभेदः विद्यते। व्याड्याचार्यस्य मते इयं ज्ञापकसिद्धा। "ताभ्यामन्यत्रोणादयः" "डाबुभाभ्यामन्यतरस्याम्" द्वयोः सूत्रयोः "उभाभ्याम्" "ताभ्याम्" अनयोः पदयोर्ग्रहणं ज्ञापकम्। कातन्त्रकारस्यापि मते इयं ज्ञापकसिद्धा। पुरुषोत्तमदेवनये इयं प्रत्यासत्तिन्यायसिद्धा "अपवर्गे तृतीया" इत्यस्मिन् तृतीया पदं "न क्तिचि दीर्घश्च" अस्मिन् च सूत्रे दीर्घग्रहणं तदेव ज्ञापयति। तन्नये स्वरितत्त्वस्य प्रतिज्ञानात् कुत्रचित् अस्याः प्रवृत्तिर्न भवति। सीरदेवमते तु इयं प्रत्यासत्तिमूला ज्ञापकसिद्धा च। "संख्याव्ययादेर्ङीप्" इत्यस्मिन् ङीपः ग्रहणं, "न क्तिचि दीर्घश्च" अस्मिन् दीर्घपदग्रहणं तदेव ज्ञापयति। नीलकण्ठाचार्योऽपि तदेव मतं स्वीकृतवान्। तदेवं ज्ञापकं प्रस्तुतवान्। हरिभास्कचार्यः पुरुषोत्तमदेवमनुसृतवान्। सर्वेषामपेक्षया नागेशाचार्यः विशिष्टं व्याख्यानं कृतवान्। सीरदेवपुरुषोत्तमाभ्यां यज्ज्ञापकं प्रस्तुतं तदेव ज्ञापकं नागेशाचार्येणोपस्थापितम्। मध्ये कैयटाचार्यस्य मतमपि प्रस्तुतवान्। स्वरितत्वप्रतिज्ञया परिभाषायाः बाधकतां स्व्यकरोत्। प्राचीनाः विस्तरेण परिभाषायाः उदाहरणादीन् व्याख्यातवन्तः, नागेशाचार्यस्तु अतीव संक्षेपेण व्याख्यातवान्।

Endnotes

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कैवल्योपनिषदोक्तदिशा आत्मतत्त्वविचारः

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Abstract: विश्वे भारतीयदर्शनस्य महत्तमेषु योगदानेषु अन्यतमं भवति उपनिषद्। उपनिषद् पराविद्या इति पदेन व्यपदिश्यते। वेदान्तिभिः उपनिषद् इत्याख्यायते।उपनिषच्छब्दस्य रहस्यमर्थः,अध्यात्मविद्यारहस्यप्रतिपादकाः वेदभागाः उपनिषदःकथ्यन्ते। तासु महर्षयः आध्यात्मिक्या विद्यया गूढतमानां रहस्याणां विशदतयाविचारं कुर्वाणाः प्राप्यन्ते। भारतीयदर्शनसाहित्ये सन्ति त्रयः प्रस्थानग्रन्थाः। ते वेदान् अवलम्बमानाः मानवजीवनस्य चरमं लक्ष्यं तत्प्राप्तिसाधनञ्च उपदिशन्ति। भारतीयविचारशास्त्रस्य श्रेष्ठोपजीव्यग्रन्थत्वादुपनिषदः प्रस्थानत्रय्यांप्रथमप्रस्थानत्वेन गृह्यन्ते। श्रीमद्भगवद्गीता द्वितीयं प्रस्थानमिति। गीतायाः द्वितीयप्रस्थानत्वम् तस्यामेव प्रकटितम् अस्ति। बादरायणव्यासप्रणीतं ब्रह्मसूत्रंतृतीयप्रस्थानमस्ति। ईश-केन-कठ-प्रश्न-मुण्ड-माण्डूक्य-तैत्तिरीयऐतरेय-छान्दोग्य-बृहदारण्यकोपनिषदः मुख्याः दशोपनिषदः भवन्ति। ब्रह्मतत्त्व प्रतिपादनं सर्वासु उपनिषत्सु विद्यते। तथैव शैवदर्शने अपि उपनिषदानां प्रमुखा भूमिका वर्तते।शैवदर्शनस्य मुख्यौ आधारभूत ग्रन्थौ उपनिषद्, वेदाश्च। मुख्याः चतुर्दशशैवोपनिषदाः वर्तन्ते। तासु उपनिषत्सु कैवल्योपनिषद् एका मुख्या उपनिषद्भवति। अस्याः कैवल्योपनिषदः महत्ता का, आत्मतत्त्वविचारः मोक्षः च कथंनिरूपयति इति अस्मिन् शोधपत्रे विश्लेषणात्मकरूपेण ज्ञातुं प्रयतते।

Keywords: उपनिषद्, शैवोपनिषद्, कैवल्योपनिषद्, आत्मतत्त्वविचारः, मोक्षः।

उपोद्घातः—

उपनिषद् पराविद्या इति पदेन व्यपदिश्यते। वेदान्तिभिः उपनिषद् इत्याख्यायते। उपनिषच्छब्दस्य रहस्यमर्थः, अध्यात्मविद्यारहस्यप्रतिपादकाः वेदभागाः उपनिषदः कथ्यन्ते। तासु महर्षयः आध्यात्मिक्या विद्यया गूढतमानां रहस्याणां विशदतया विचारं कुर्वाणाः प्राप्यन्ते। भारतीयदर्शनसाहित्ये सन्ति त्रयः प्रस्थानग्रन्थाः। ते वेदान् अवलम्बमानाः मानवजीवनस्य चरमं लक्ष्यं तत्प्राप्तिसाधनञ्च उपदिशन्ति। भारतीयविचारशास्त्रस्य श्रेष्ठोपजीव्यग्रन्थत्वादुपनिषदः प्रस्थानत्रय्यां प्रथमप्रस्थानत्वेन गृह्यन्ते। श्रीमद्भगवद्गीता द्वितीयं प्रस्थानमिति। बादरायणव्यासप्रणीतं ब्रह्मसूत्रं तृतीयप्रस्थानमस्ति। तत्र आपाततो विरोधिभूतानाम् उपनिषद्वाक्यानां समन्वयस्तथा कृतः, येन ज्ञातं स्यात् तेषां सर्वेषामपि वाक्यानां ब्रह्मनिष्ठत्वम्। अथ च तत्र तार्किकाणां युक्तयः अपि प्राबल्येन निराकृताः सन्ति। भारतीयाः वैदिकधर्मग्रन्थाः, दर्शनानि च इमामेव प्रस्थानत्रयीमवलम्बन्ति। उपनिषदां गीताब्रह्मसूत्रयोराश्रयप्रदायिनीत्वात् ताः सन्ति महनीयतमाः। उप-नि-पूर्वकस्य विशरणगत्यवसादनार्थकस्य 'षद्लृ'-धातोः क्विबन्तस्य रूपमिदमुपनिषदिति। उपनिषदाम् अध्ययनेन दृष्टानुश्रविकविषयवितृष्णमुमुक्षूणां संसारस्य बीजभूता विद्या नश्यति, ब्रह्म प्राप्तं भवति दुःखानि च क्षीणानि

भवन्ति। ब्रह्मणः स्वरूपस्य तदवाप्त्युपायस्य जीवस्य जगतश्च किञ्चात्मादिविषयाणां सविस्तरं वर्णनपरत्वात् 'उपनिषद्' इति संज्ञा। सर्वोपनिषदां मध्ये सारमष्टोत्तरं शतम्' इत्येतत् मुक्तिकोपनिषद्वाक्येन उपनिषदष्टोत्तरशततोऽप्यधिकाः आसन् इति ज्ञायते। प्राप्तासु अष्टोत्तरशतसंख्याकासु उपनिषत्सु प्रायेण द्वादश उपनिषदः प्राचीनत्वाद् विशदतया च विषयस्य प्रतिपादकत्वाद् अतितरां प्रामाणिकाः मताः भवन्ति। तत्र १० उपनिषदः ऋग्वेदसम्बद्धाः, १९ उपनिषदः शुक्लयजुर्वेदसम्बद्धाः, ३२ कृष्णयजुर्वेदसम्बद्धाः, १६ सामवेदसम्बद्धाः, ३१ अथर्ववेदसम्बद्धाः। वेदान्ताचार्या एतासु उपनिषत्सु कतिचनोपनिषदः स्वमतानुसारिण्यया" व्याख्यया भूषितवन्तः। तासु दशोपनिषदः प्रसिद्धाः। मुण्डिकोपनिषदि उपनिषदां संख्या निम्नरूपेण वर्णिताऽस्ति –

"ईश-केन-कठ-प्रश्न-मुण्ड-माण्डूक्य-तित्तिरिः।
ऐतरेयञ्च छान्दोग्यं बृहदारण्यकं दश।।" इति।

एतासु दश उपनिषत्सु प्रसिद्धाः — ईश-केन-कठ-प्रश्न-मुण्ड-माण्डूक्य-तैत्तिरीयऐतरेय-छान्दोग्य-बृहदारण्यकोपनिषदः। श्वेताश्वतरोपनिषदेकादश्यपि प्रसिद्धा। यथा वेदान्तशास्त्राणां आधारभूत ग्रन्थरूपेण उपनिषदाः वेदाश्च वर्तन्ते तथा शैवदर्शनानां आधारग्रन्थरूपेण उपनिषद् वेदाश्च विद्यन्ते। शैवोपनिषदः हैन्दवधर्मस्य अन्तः लघूपनिषदानां समूहः अस्ति, यः विशेषतया शैवदर्शने केन्द्रितः भवति , तथा च वैदिकपरम्परामूलभूतैः त्रयोदशप्राचीनप्रधानोपनिषदैः भिन्नः अस्ति। मुख्याः चतुर्दश शैवोपनिषदाः वर्तन्ते।

विषयसंक्षेपः—

शैवोपनिषद्

शैवोनिषदः शैवदर्शन सम्बन्धानां १४ लघूपनिषदानां समूहः अस्ति। यस्य कालः प्रथमसहस्राब्दस्य अन्तिमशताब्द्याः आरभ्य १७ शताब्द्याः यावत् विविधरूपेण भवति। मुख्याः १५ शैवोपनिषदाः वर्तन्ते। अक्षमालिकोपनिषद्, अथर्वशिखोपनिषद्, अथर्वशिरउपनिषद्, कालाग्निरुद्रोपनिषद्, कैवल्योपनिषद्, गणपत्युपनिषद्,जाबाल्युपनिषद्,दक्षिणामूर्त्युपनिषद्,पञ्चब्रह्मोपनिषद्,बृहज्जाबा-लोपनिषद्,भस्मजाबालोपनिषद्,रुद्रहृदयोपनिषद्,द्राक्षजाबालोप-निषद्, शरभोपनिषद्, श्वेताश्वतरोपनिषद्। शैवोपनिषदि शिवस्य आध्यात्मिकम् अपरिवर्तनीय वास्तविकता ब्रह्म(आत्मा) इति स्तुवन्ति। शिवसम्बद्धानां संस्काराणां प्रतीकानाञ्च विषये खण्डाः अपि समाविष्टाः सन्ति। एतासु शैवोपनिषत्सु कैवल्योपनिषद् मुख्यस्थानमावहति।

कैवल्योपनिषद्

शैवोपनिषत्सु कैवल्योपनिषद् ह्रस्वा भवति। इयम् उपनिषद् द्विधा विद्यते। एकः कृष्णयजुर्वेद सम्बन्धः अपरः अथर्ववेद सम्बन्धश्च। अस्याम् उपनिषदि शिवस्य महिमां द्योतयति। स्पष्टं, संक्षिप्तं, काव्यात्मकं, गम्भीरं, दार्शनिक तत्त्वानां समन्वयः अस्यामुपनिषदि वर्तते। उपनिषदि वेदान्तदर्शनस्य सारः भवति । एकान्तः, त्यागः च मनुष्यस्य व्यक्तिगत-आध्यात्मिक-यात्रायां, संसारात् विरक्तस्य आन्तरिक-स्थितेः वर्णनं कुर्वन्ति। वेदान्ते शैवदर्शनस्य प्रस्तुतिः,आत्मब्रह्मणोः तस्य सम्बन्धः, कैवल्यमार्गत्वेन आत्मज्ञानं च कैवल्योपनिषदि वर्णितम्। कैवल्यमिति संस्कृतपदेन एकान्तः इति विवक्षितम्। लौकिककामानां च सर्वप्रवृतीनां परित्यागः एकान्तवासिनं कञ्चित् निर्दिशति। ड्यूसन् [1]एवमुक्तम् "कैवल्योपनिषद् पञ्च उपनिषद् समूहात् आगता"। इयमुपनिषद् आत्मनः सूचकरूपेण शिवं प्रकीर्तयति

दृढयति च। एताः पञ्च उपनिषदाः अथर्वशिरस् , नीलरुद्रा, कालाग्निरुद्रा, कैवल्यं च। ताः च प्राचीनाः भवन्ति। कैवल्योपनिषदमपि श्वेताश्वतर नारायण उपनिषदः समानकाले एव लिखिता इति कथ्यते। कैवल्योपनिषदः Manuscript भिन्नाः वर्तन्ते। तत् कस्य वेदस्य सम्बन्धः इति अवलम्बते। कृष्णयजुर्वेद सम्बन्धे २६ श्लोकाः वर्तन्ते। अथर्ववेद् सम्बन्धे २४ श्लोकाश्च। एतौ द्वौ समानसन्देशः प्रसारयतः। किन्तु पूर्वम् एकप्रकरणत्वेन उत्तरं च द्वयोः अध्याययोः (प्रथमे १९ श्लोकाः, द्वितीये ५ श्लोकाः)।

पाठः श्लोकरूपेण संरचितः अस्ति, काव्यवैदिकमीटर् (गीतं प्रति श्लोके अक्षराणां संख्या सम्यक् समाना) इति स्थापिता। वैदिक ऋषिः आश्वलायनः ब्रह्मदेवश्च भाषण रूपेण उपनिषदः आरम्भः वर्तते। तत्र आश्वलायनः ब्रह्मणा ब्रह्मविद्यां याचते। तदेव परमतत्त्वस्य ज्ञानं ब्रह्म। तथा प्रारम्भिकोपनिषदः श्लोकानां प्रमुखान् अंशान् समावेशयन् तद्वारा तस्य सन्देशः निर्माति इति कारणेन उपनिषदः स्वरूपः उत्तमा। शैवदर्शनस्य प्रस्तुतीकरणार्थं वेदान्तपदाः उपयुज्य आत्मा, ब्रह्म, कैवल्यम् इत्येतेषां मार्गसाधकत्वेन आत्मज्ञानस्य चर्चायै इयमुपनिषद् मुख्या भवति।

ब्रह्मस्वरूपम्—

कैवल्योपनिषदि परमपुरुषार्थरूपस्य मोक्षस्य उपायत्वेन आत्मतत्वविचारः विशेषेण निरूपितमस्ति। कैवल्यम् इति शब्दः केवलत्वं, अद्वितीयत्वं, ब्रह्मैक्यावस्थां च बोधयति । अत्र मोक्ष एव कैवल्यशब्देन अभिधीयते । आत्मा अस्य मोक्षस्य कारणं, साध्यं, साधनं च भवति। कैवल्योपनिषदि आत्मा कः इति प्रश्नः स्पष्टरूपेण निरुप्यते। आत्मा इति पदं वेदेषु, उपनिषत्सु च वारं वारं प्रयुज्यते। तत्र आत्मा कः ? किमस्य स्वरूपम् ? सः कथं ज्ञेयः ? इत्येते प्रश्नाः अत्यन्तं गम्भीराः अध्यात्मदृष्ट्या च परमप्रशस्ताः। एषा उपनिषद् शिवोपासक परम्परायां प्रसिद्धा, यत्र शिवः एव आत्मस्वरूपेण प्रतिष्ठितः दृश्यते। आत्मा न शरीरे स्थितः कश्चन द्रव्यात्मकः पदार्थः, किन्तु सः नित्यः, निराकारः, सर्वगतः, सर्वशक्तिमान् च। पुरा एषा व्यवस्था आसीत् यत्र जिज्ञासवः शिष्याः गुरुम् अन्विष्य साक्षात् गुरोः ज्ञानसम्पादनम् अर्जयन्ति स्म। तदनुसारेण आश्वलायनः नाम शिष्यः ब्रह्मविद्या अध्ययनाय ब्रह्मणोः समीपम् आगतः। तदा ब्रह्मणा इत्थमुक्तम्—

"तस्मै स होवाच पितामहश्च श्रद्धाभक्तिध्यान योगादवेहि।
न कर्मणा न प्रजया धनेन त्यागेनैके अमृतत्वमानशुः॥"[2] इति।

अर्थात् ब्रह्मविद्या अध्ययनार्थं श्रद्धा , भक्तिः , ध्यानं च मुख्याः भवन्ति। अतः एतेषां त्रयाणां साहाय्येन सर्वं अवगच्छन्तु इति ब्रह्मणः उक्तम्।

"वेदान्तविज्ञानसुनिश्चितार्थाः संन्यासयोगाद्यतयः शुद्धसत्वाः।
ते ब्रह्मलोकेषु परान्तकाले परामृतात् परिमुच्यन्ति सर्वे॥"[3] इति।

'अमृतं वै ब्रह्म', 'अम्सत्वेन ना अमृतत्वेननास्ति' इति अमृतस्वरूप विषये वेदान्तिना उक्तम्। ब्रह्मैव अमृतम् इत्युक्ते ब्रह्मसात्मीकरणं अमृतावस्था इति अवगच्छेयुः । अमृतत्वप्राप्ते सति अनावश्य आशायाः न अवशिष्यते ।

"अचिन्त्यमव्यक्तमनन्तरूपं शिवं प्रशान्तममृतं ब्रह्मयोनिम्।
तदादिमध्यान्तविहीनमेकं विमुं चिदानन्दमरूपमद्भुतम्॥"[4] इति।

अचिन्त्यं अबोध्यं अनन्तरूपं शान्तं ब्रह्मार्धराज्येश्वरं च शिवं स्मरन् योगी सर्वसाक्षिणः भूतमहेश्वरस्य निःसंदेहं सर्वाज्ञानं सन्निधिं प्राप्नोति। ब्रह्मस्वरूपं कथं प्राप्नोति इति चेत् , दशमश्लोके

इत्थमुक्तम्—

"सर्वभूतस्थमात्मानं सर्वभूतानि चात्मनि
संपश्यन् ब्रह्म परम याति नान्येन हेतुना ॥"[5] इति।

सर्वेषु भूतेषु आत्मानं पश्यन् तथा स्वात्मानं सर्वभूतेषु यः पश्यति सः एव परब्रह्मस्वरूपमाप्नोति। न अन्यथा पन्था युज्यते। आत्मतत्त्वस्य ज्ञानं केवलं वेदान्तविचारेण, गुरुपदेशेन तथा च योगमार्गेण लभ्यते इत्यपि निरूप्यते। विशेषतः गुरुं विना आत्मज्ञानम् अशक्यम् इति दृढतया प्रतिपाद्यते । अत्र श्रद्धा, भक्तिः, ध्यानं च आत्मसाक्षात्काराय साधनानि इति रूपेण निर्दिष्टानि। कैवल्योपनिषद् आत्मानं ब्रह्मरूपं दर्शयति। आत्मा एव ब्रह्म, न तु भिन्नः इति अद्वैतविचारोऽत्र प्रबलः अस्ति। आत्मदर्शनं ब्रह्मदर्शनमेव। कैवल्यशब्देन मोक्ष एव संकेतितः। आत्मज्ञानात् परं किमपि कर्तव्यं नास्ति। आत्मज्ञानस्य फलं कैवल्यं, परिपूर्णस्वतन्त्रता, नित्यशान्तिः, अविद्यात्मकबंधननिवृत्तिः च। यद्यपि कैवल्योपनिषद् अथर्ववेदे अन्तर्भवति तथापि अस्य दर्शनं पूर्णतया अद्वैतपरं दृश्यते । आत्मा ब्रह्म एव , जीवः ब्रह्मैव, ज्ञानं मोक्षः, गुरुं विना ज्ञानं न सिद्ध्यति इत्यादि तत्त्वानि शङ्करभाष्ये प्रतिपादितैव दृश्यन्ते। अतः एषा उपनिषद् अद्वैतवेदान्तदृष्ट्या अत्यन्तमुपकारकं भवति। कैवल्योपनिषद् स्पष्टं प्रतिपादयति यत् आत्मज्ञानं विना कैवल्यप्राप्तिः असम्भवा। यद्यपि आत्मज्ञानं वैयक्तिकसाधनमिव दृश्यते, तथापि तस्य सामाजिकमहत्वम् अपि गम्भीरम् । आत्मज्ञानी पुरुषः रागद्वेषादिभिः मुक्तः, अहिंसामयी, सत्यपरायणः, समदर्शी च भवति। एषा दृष्टिः समाजे परस्परसम्मानं, सौहार्दं, धर्मपालनं च वर्धयति।

मोक्षः—

मोक्षः कैवल्योपनिषदि केवलं परलोकसिद्धिः न, किन्तु अत्रैव जीवन्मुक्तेः स्वरूपेण व्याख्यायते। जीवन्मुक्तिः इति यत् देहधारणेऽपि आत्मा संसारबन्धात् मुक्तः भवति, आत्मब्रह्मणोः अभेदबोधेन स्थितः भवति, तस्यैव मोक्षस्य पराकाष्ठा इति। कैवल्योपनिषत् मोक्षं केवलं दुःखनिवृत्तिरूपेण न, किन्तु अनन्तानन्दलाभरूपेण निरूपयति। अत्र उपनिषदि स्पष्टं प्रतिपाद्यते यत् मोक्षः न कस्यचित् क्रियाफलम्, न कर्मजन्यः, नापि बाह्योपायैः लभ्यः। सः केवलं ज्ञानजन्यः, यः आत्मब्रह्मैक्यबोधः। तस्मात् मोक्षलाभाय अनिवार्यं साधनं आत्मज्ञानमेव।कैवल्योपनिषदि मोक्षस्य स्वरूपं अद्वैतात्मानुभवरूपेण निरूप्यते। मोक्षे आत्मा ब्रह्मणि लीनो भवति, किन्तु तत्र विलयनं नाशरूपेण न, अपितु तादात्म्यरूपेण। यथा घटाकाशः महाकाशेनैक्यं याति, तथा जीवः ब्रह्मैक्यं याति। यदा जीवः अज्ञानवशात् आत्मनः स्वरूपं विस्मरति, तदा सो देहाभिमानं गृह्णाति। देहाभिमानात् सुखदुःखयोः आस्वादनं, कर्मबन्धनं, पुनर्जन्मचक्रञ्च अनिवार्यं भवति। अज्ञानं नाम जीवस्य प्रमुखं संसारबन्धनकारणम्। अज्ञानस्य नाशादेव मोक्षः प्राप्यते। अतः कैवल्योपनिषत् आत्मज्ञानमेव मोक्षस्य साधनोपायं निर्दिशति।

कैवल्योपनिषदि मोक्षतत्त्वं "कैवल्य" इति शब्देन प्रतिपाद्यते। "कैवल्यम्" इति शब्दः "केवलस्य भावः" इत्यर्थं गमयति। केवलो नाम आत्मा, यो अद्वितीयत्वेन, नित्यत्वेन, शुद्धबुद्धमुक्तस्वभावैः निरूप्यते उपनिषत्सु। तस्य भावः—अर्थात् आत्मनः अखण्डानुभवः—स एव कैवल्यमिति कथ्यते। जीवस्य मोक्षः तदैव संभवति यदा सः आत्मानं शिवस्वरूपं परब्रह्मरूपं च ज्ञात्वा सर्वबन्धनात् विमुक्तो भवति। मोक्षः त्रिविधबन्धननिवृत्तिरूपः। प्रथमः शरीरबन्धनात् मोक्षः—अर्थात् देहाभिमानस्य नाशः। द्वितीयः कर्मबन्धनात् मोक्षः—अर्थात् पुण्यपापयोः अतिक्रमणम्। तृतीयः संसारबन्धात् मोक्षः—अर्थात् जन्ममृत्युभयस्य निवारणम्। कैवल्योपनिषदि एतेषां सर्वेषां बन्धनानां मूलं अज्ञानमेव इत्युक्तम्। यदा

अज्ञानं निवर्तते, तदा मोक्षः स्वत एव सिद्ध्यति। मोक्षः केवलं एकस्मिन् लोकविशेषे स्थितिरिति न, अपितु आत्मस्वरूपे स्थितिः इत्युपपादयति कैवल्योपनिषत्। आत्मैव परं तत्त्वम्, आत्मैव ब्रह्म, आत्मैव शिव इति सूच्यते। आत्मज्ञानस्य सिद्धेः पश्चात् जीवः अनुभवति यत्,—"अहमेव ब्रह्म, अहमेव शिवः, मया भिन्नं किमपि नास्ति" इति। एषोऽखण्डानुभवः जीवस्य कैवल्यावस्था इत्युच्यते। मोक्षे स्थितस्य जीवस्य लक्षणानि कैवल्योपनिषदि स्पष्टरूपेण प्रतिपादितानि । जीवस्यास्य चेतः सर्वथा शान्तं भवति, चित्तवृत्तयः लीयन्ते, रागद्वेषौ नश्यतः, अहंकारो विलीयते। सो न दुःखेन स्पृश्यते, न सुखेन मोह्यते। सोऽत्मानन्दस्वरूपे एव तिष्ठति। बाह्यवस्तुषु तस्य न काचित् आसक्तिः, यतो हि , आत्मानन्द एव तस्य परिपूर्णोऽनुभवो भवति। कैवल्योपनिषदि मोक्षो न केवलं वैयक्तिकमुक्तेः साधनरूपः, किन्तु समाजस्यापि शान्तये प्रेरको भवति। मोक्षलाभेन जीवः अहंकारात् विमुक्तः सन् सर्वभूतेषु आत्मभावं पश्यति। तदा एव सहिष्णुता, मैत्री, करुणा, दया च समाजे वर्धते। अतो मोक्षः केवलं अध्यात्मिकलाभो न, अपि तु सामाजिकधर्मस्यापि मूलम् इति। अतो मोक्षः परमार्थतोऽत्मस्वरूपज्ञानमेव इति कैवल्योपनिषदि उपपादितो दृश्यते। एवमज्ञाननाशः, आत्मतत्त्वबोधः, ब्रह्मैक्यदर्शनम्, अखण्डानन्दानुभवश्चेत्यादीनि मोक्षप्राप्तये साधनानि भवन्तीत्युच्यते।

उपसंहारः

कैवल्योपनिषदः आत्मविचारो केवलं तात्त्विकचिन्तनं न, अपि तु जीवनोपयोगी अपि भवति। आत्मज्ञानं दुःखस्य निवारणाय, शान्तेः प्राप्तये, चित्तशुद्धये च अनिवार्यं साधनम्। अनविनाशः आत्मज्ञानात् एव सम्भवति। केवल्योपनिषदि आत्मतत्त्वविचारः स्पष्टतया गम्भीरतया च निरूप्यते। आत्मा ब्रह्मैव ज्ञानेन तस्य साक्षात्कारः, गुरोः महत्वं, ध्यानयोगस्य साधनत्वं इत्येतानि प्रमुखतया प्रकाशन्ते। अस्य उपनिषदः अध्ययनं केवलं बौद्धिकं न, अपि तु आध्यात्मिकजीवनाय मार्गदर्शकं भवति। अत्र प्रस्तुतः आत्मविचारः न केवलं भारतस्य तत्वपरम्परायाः गौरवं वर्धयति, अपि तु मानवजीवनं च परिशुद्धयति। कैवल्योपनिषदि आत्मा शिवरूपेण, साक्षिचैतन्यरूपेण च निरूपितः अस्ति। सः सदा मुक्तः, नित्यमुक्तः, बोधिस्वरूपः च। अज्ञानात् आत्मनः बन्धः भविष्यति, तस्य नाशः ज्ञानादेव। आत्मज्ञानमेव मोक्षस्य मार्गः। एषा उपनिषद् मोक्षमार्गं भक्तियोगेन, ध्यानयोगेन, गुरूपदेशेन च निर्दिष्टन्ति। आत्मा न शरीरम्, न प्राणः, न मनः किन्तु सर्वेषां आधारभूतं सच्चिदानन्दरूपं तत्त्वमेव। अस्य अनुसन्धानस्य मुख्यफलम् इदम्– कैवल्योपनिषत् आत्मतत्त्वं परमार्थदृष्ट्या अद्वितीयं, एकरसतया प्रतिपादयति। यत्र जीवः आत्मनः अन्यः नास्ति, तत्र बन्धमोक्षयोः कल्पना अपि नास्ति। आत्मा न ज्ञेयः, किन्तु स्वानुभूतिगम्यः। आत्मतत्त्वस्य ज्ञानं न केवलं बौद्धिकव्यवहारः, किन्तु अन्तःकरणशुद्ध्या, ध्यानाभ्यासेन, गुरुप्रसादेन च सम्भवति। अतः, कैवल्योपनिषत् आत्मतत्त्वविचारः मोक्षमार्गस्य प्रकाशकः, जीवन्मुक्तेः साधकः, अद्वैततत्त्वस्य प्रत्यक्षानुभवप्रदः च अस्ति। एषः उपनिषद् केवलं वैदिकवाङ्मये स्थानं न धारयति, अपि तु विश्वमानवस्य आध्यात्मिकजीवने चिरन्तनदीपस्तम्भरूपेण स्थितः।

Endnotes

1. डयूसन् A German indologist and professor of Philosophy
2. कैवल्योपनिषद् २
3. कैवल्योपनिषद् ४
4. कैवल्योपनिशद् ६

5. कैवल्योपनिषद् १०

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हास्यरसविचारे जयदेव-श्रीकेशवमिश्रयोः अभिमतम्

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Abstract: संस्कृतसाहित्ये सर्वाधिकं जनप्रियम् अङ्गं हि रसतत्त्वम्। यस्य चर्चा सर्वैः आलङ्कारिकैः कृता। आलङ्कारिकाणां मध्ये रससंख्याविषये मतभेदो दृश्यते । यथा – कैश्चन अष्टौ रसाः, कैश्चन नव रसाः, कैश्चन दश रसाः इति मन्यन्ते। परन्तु सर्वे आलङ्कारिकाः हास्यरसविषये आलोचितवन्तः। मम शोधप्रबन्धे द्वौ आलङ्कारिकौ विद्येते। यथा- एको हि द्वादशशतकस्य आलङ्कारिको जयदेवाचार्यः। यस्य अलङ्कारग्रन्थस्तु चन्द्रालोकः। अपरस्तु षोडशशतकस्य आलङ्कारिकः श्रीकेशवमिश्रः। यस्य अलङ्कारग्रन्थो हि अलङ्कारशेखरः। अस्य रसस्य प्रयोजनीयता किं पीयूषवर्षश्रीजयदेवाचार्य-श्रीकेशवमिश्रयोः मतानुसारम्? अपि च कस्य मतम् अधिकग्रहणयोग्यमिति मम शोधकार्यस्य मुख्यो विषयः।

Keywords: संस्कृतसाहित्यम्, सहृदयः, रसः, हास्यरसः, श्रीकेशवमिश्रः, जयदेवाचार्यः, स्थायिभावः, हासः, आलङ्कारिकः।

भूमिका—

"यथा बीजाद् भवेद् वृक्षो वृक्षात् पुष्पं फलं यथा।
तथा मूलं रसाः सर्वे तेभ्यो भावा व्यवस्थिताः।। "[1]

यः आस्वादितो भूत्वा सामाजिकगणानां चित्ते आनन्दस्य जनको भवति स हि रसः। अतः तैत्तिरीयोपनिषदि उक्तम्–

"रसो वै सः। रसं ह्येवयां लब्ध्वाहऽनन्दी भवति। को ह्येवान्यात् कः प्राणाद् यदेष आकाश आनन्दो न स्यात्। एष ह्येवानन्दयाति।"[2]

अर्थात्, परमब्रह्मपरमात्मना सुकृतेन कथितं यत्, सैव सत्यमेव रसस्वरूपः आनन्दमयो वा भवति, यः वास्तविकः आनन्दमयः। कारणं अनादिकालात् जन्म-मृत्युरूपदुःखभोगकारी जीवात्मा रसमयं परब्रह्म लब्ध्वा आनन्दितो भवति। यावत् पर्यन्तं परमानन्दस्वरूपं परमेश्वरं न लभते , तावत् पर्यन्तं जीवात्मा कदापि पूर्णानन्दं नित्यानन्दम् अखण्डानन्दम् अनन्तानन्दं न लप्स्यते। एतेन रसस्वरूपस्य मध्ये निःसन्देहेन आनन्दस्वरूपेण परमात्मनः अस्तित्वं सिध्यति। अनेन परमात्मरूपरसस्वादनेन अद्यापि प्राणीकुलस्य अस्तित्वं तिष्ठति। आचार्येण अभिगुप्तेन लोचनटीकायां स्वसंविदानन्दस्य आस्वादनमेव रसः इति उक्तः–

"शब्दसमर्प्यमानहृदयसंवादसुन्दरविभावानुभावसमुचितप्रग्विनिविष्टरत्यादिवासनानुरागसुकुमार-स्वसंविदानन्दचर्वणव्यापाररसनीयरूपो रसः।"[3]

रससरस्वत्याः मन्दिरे स्वर्णप्रदीप-प्रज्वलनं करोति रसशास्त्रस्य प्रथमः आलोचककर्ता भरतमुनिः।

अपि च अनेन महर्षिणा भरतेन प्रणीतं नाट्यशास्त्रमेव प्रचलितालङ्कारग्रन्थसमूहानां मध्ये प्राचीनग्रन्थः। यदा प्रायः द्विसहस्रवर्षपूर्वं पृथिव्याः अधिकांशदेशाः अज्ञानान्धकारेण निमज्जिताः अभवन् , तदा सुदूरप्राच्ये कृष्टि-ऐतिह्ययोः प्रतिनिधिरूपेण भरतमुनिः सारस्वतसाधनायै आत्मनियोगं करोति। तत्परं तेन सुवर्णवीणाध्वनेन सौन्दर्यश्रीः मुखरिता। भरतेन रचितं नाट्यशास्त्रमिति प्राचीन-रसतत्त्वविषयकम् पुस्तकम्। परन्तु भरतस्य रचनायाः पूर्वमपि केचन प्राच्यालङ्कारिकाः सारस्वतसाधनायै आत्मनियोगं कुर्वन्ति। परन्तु तेषां साधनायाः फलात् वयं वञ्चिताः स्मः। कारणं वर्तमाने तेषां ग्रन्थाः नाममात्रेण सीमाबद्धाः। राजशेखरेण तस्य काव्यमीमांसाग्रन्थे उल्लिखितम्– भगवान् श्रीकण्ठः ब्रह्मा-विष्णुप्रभृतिभ्यः ६४ जनेभ्यः शिष्येभ्यः काव्यशास्त्रमुपदिशति। पुनः परमेष्ठब्रह्मा तस्य अयोनिजपुत्रेभ्यः अर्थात् ऋषिभ्यः तां काव्यविद्यामुपदिशति। एतेषु सर्वश्रेष्ठः हि काव्यपुरुषः। एष काव्यपुरुषः १८ अधिकरणयुक्तकाव्यविद्यायाः विस्ताराय १८ जनेभ्यः शिष्येभ्य उपदिशति। ते शिष्याः प्रत्येकविषयस्योपरि पृथक् पृथक् ग्रन्थान् रचितवन्तः। यथा—

"तत्र कविरहस्यं सहस्राक्षःसन्नाम्नासीत्, औक्तिकम् उक्तिगर्भः , रीतिनिर्णयं सुवर्णनाभः, आनुप्रासिकं प्राचेता, यमकं यमः, चित्रं चित्राङ्गदः, शब्दश्लेषं शेषः, वास्तवं पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुतथ्यः, उभयालङ्कारिकं कुवेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं धिषणः, गुणौपादानिकमुपमन्युः, औपनिषदिकं कुचमारः इति।"[4]

काव्यप्रकाशग्रन्थे उल्लिखतौ सुवर्णनाभ-कुचमारौ द्वौ आद्याचार्यौ कामसूत्रे प्राप्यते। नन्दिकेश्वरोऽपि रसशास्त्रस्य प्रवर्तकरूपेण प्रसिद्यते नन्दिकेश्वरेण रसशास्त्रस्योपरि यः ग्रन्थः रचितः तत्समये दुर्लभ आसीत्। अतः अभिनवगुप्तेन नाट्यशास्त्रस्य अभिनवभारतीभाष्ये उक्तम्– यद्यपि स नन्दिकेश्वरस्य ग्रन्थं न पश्यति, तथापि स कीर्तिधरस्य मतमुपस्थाप्य नन्दिकेश्वरस्य मतं प्रदर्शितवान्। यथा—

"यत् कीर्त्तिधरेण नन्दिकेश्वरमतमत्रागमित्वेन दर्शितं तदस्माभिः साक्षान्न दृष्टं तत् प्रत्ययात्तु लिख्यते संक्षेपतः। नन्दिकेश्वरमतानुसारेण अयं चित्रपुर्व्वरङ्गविधिः इति निबन्धः।।"[5]

शारदातनयेन भावप्रकाशग्रन्थे नन्दिकेश्वरस्य नाम उल्लिखितम्। अपि च उक्तम्, भरतः नन्दिकेश्वरात् नाट्यतत्त्वस्योपदेशं लभते। तस्य आदेशेन अभिनेत्रे अभिनयविद्यायाः शिक्षां प्रददाति। परन्तु अध्यापकेन मनोमोहनघोषेण सम्पादिते नन्दिकेश्वरस्य 'अभिनय-दर्पणम्'– इति ग्रन्थे नाट्यवेदस्य कथा बहुवारमुल्लिखितास्ति। अतः अभिनयदर्पणं न नाट्यशास्त्रात् प्राचीनतमम्। अतः रसशास्त्रस्य आदिप्रवक्ता हि भरतमुनिः। यस्य ग्रन्थः वर्तमाने सर्वहस्ते तिष्ठति। अपि च अन्यान्याङ्कारिकैः रसस्य आदिप्रवर्तकरूपेण स प्रतिष्ठीयते।

भरतस्य पूर्वमपि बहवः आलङ्कारिकाः रसतत्त्वस्य आलोचनायाम् आत्मनियोगं कुर्वन्ति। परन्तु तेषां कोऽपि ग्रन्थः न प्राप्यते। अतः भरत एव आदिरसस्य प्रवर्तकः। रसतत्तवस्य आलोचनायाः प्रथमो ग्रन्थो हि भरतस्य नाट्यशशास्त्रम्। तेन नाट्यशास्त्रस्य षष्ठाध्याये तथा सप्तमाध्याये रसभावयोः विस्तृता वर्णना कृता। भरतस्य सूत्रं हि रसतत्त्वस्य मूलसौधः। तद्धि–

"तत्र विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः।"[6]

अर्थात्, विभाव-अनुभाव-व्यभिचारिसंयोगैः रसास्वादितं भवति। भरतेन मन्यते यत् , सर्वाणि वस्तूनि रसे पर्यवसितानि भूत्वा चित्तं चमत्कुर्वन्ति। अस्मिन् प्रसङ्गे नाट्यशास्त्रे विस्तृता वर्णना कृता।

नाट्यशास्त्रस्य सूत्रं हि रससौधस्य मूलभित्तिः। अस्मिन् प्रसङ्गे नाट्यशास्त्रस्य भाष्यरचयितृभिः भिन्नानि उक्तानि। भाष्यकाराणां मध्ये व्याख्याभेदस्य प्रथमकारणं हि सूत्रे स्थायिभावस्य अनुल्लेखः, द्वितीयकारणं हि संयोगे निष्पत्तिशब्दस्य च अर्थभेदः। एतेन मया चत्वारः वादाः उल्लिख्यन्ते। यथा– भट्टलोल्लटस्य उत्पत्तिवादः, श्रीशङ्कुकस्य अनुमितिवादः, भट्टनायकस्य भुक्तिवादः, अभिनवगुप्तस्य अभिव्यक्तिवादश्च। व्याख्याभेदं यद्वा भवतु। तत्र रसविभागविषयेऽपि आलङ्कारिकीणां मध्ये मतविरोधो दृश्यते। यथा— कैश्चन अष्टौ रसाः मन्यन्ते, कैश्चन नव रसाः, कैश्चन दश रसाः मन्यन्ते इति।

- **हास्यरसविषये जयदेव-श्रीकेशवमिश्रयोः अभिमतम्–**

जयदेवाचार्यस्य अभिमतम्—

द्वादशशतकस्य विशिष्टालङ्कारिकेण जयदेवाचार्येण तस्य चन्द्रालोकग्रन्थस्य षष्ठमयूखे रसविषये आलोचितं कृतम्। नवरसेषु द्वितीयो रसो हि हास्यरसः। अतः तस्य मते हास्यरसविषयकः श्लोको हि-

"हासस्थायी रसो हास्यो विभावाद्यैर्यथाक्रमम्।
वैरूप्यफुल्लगण्डत्वावहित्थाद्यैः समन्वितः।।"[7]

अर्थात्, हास्यरसस्य स्थायिभावो हि हासः। यत्र नायकः नायिका च आलम्बनविभावः। वैरूप्यादि पुरुषः हि उद्दीपनविभावः। फुल्लगण्ड-प्रभृतयः तु अनुभावाः। अवहित्था-निद्रा-आलस्य-प्रभृतयो हि सञ्चारिभावाः।

हास्यरसस्य स्थायिभावहासलक्षणे चन्द्रालोकस्य टीकाकारेण गागाभट्टेन उद्धृतम्–

"अङ्गक्रीडादिजन्मा चेतोविकारो हासः।"[8]

अर्थात्, अङ्गक्रीडादिना उत्पन्नः चित्तविकारो हि हासः।

श्रीकेशवमिश्रस्य अभिमतम्—

ममप्रबन्धे षोडशशतकस्य अपरैकालङ्कारिको हि श्रीकेशवमिश्रः। तस्य रचितः ग्रन्थः हि अलङ्कारशेखरः। तेन अस्य ग्रन्थस्य अष्टमरत्ने रसविषये आलोचना कृता। आदौ शृङ्गाररसमुक्त्वा तेन द्वितीये हास्यरसस्य कथा आलोचिता। यथा–

"हासमूलः समाख्यातो हास्यनामा रसो बुधैः।
चेष्टाङ्गवेषवैकृत्याद्वाच्यो हासस्य चोद्भवः।।
कपोलाक्षिकृतोल्लासो भिन्नोष्ठः स महात्मनाम्।
विदीर्णास्यश्च मध्यानामधमानां सशब्दकः।।"[9]

अर्थात्, हास्यरसस्य मूलस्थायिभावो हि हासः। आङ्गिकचेष्टया तथा वेषविकृत्या हासस्योत्पत्तिर्जायते। मानवसमाजे अयं हासः त्रिविधः। यथा– उत्तमश्रेण्याः हास्ये कपोलस्य नयनस्य च उल्लासः प्रकाशते, तथा द्वौ ओष्ठौ विस्तारितौ भवतः। मध्यमश्रेणीपुरुषस्य हास्ये सुखः विराजते। अधमश्रेणीपुरुषस्य हास्ये सशब्दो भवति।

अस्य हास्यरसस्य उदाहरणप्रसङ्गे तेन उक्तम् –

"नपुंसकमिति ज्ञात्वा प्रियायौ प्रेषितं मनः।
तत्तु तत्रैव रमते हताः पाणिनिना सशब्दकः।।"

अर्थात्, प्रियां निकषा मनः दूतरूपेण प्रेषयामि। कारणं पाणिनिः मनस्-शब्दं नपुंसकमिति

उक्तवान्। नारीं निकषा दूतरूपेण नपुंसकस्य प्रेषणं हि शास्त्रसम्मतम्। परन्तु पाणिनेः नपुंसकोपदेशः मम दमनस्य कारणं भवति। हे भ्राता! तद्मनः मम प्रियायाः मध्ये लीनं भवति पुरुषोचितार्थम्। अतः वक्तुं शक्यते यत्, मम मनः मां निकषा नास्ति, केवलं प्रियायाः मध्येऽस्ति।

अनन्तरं तेन स्थायिभावहासस्य स्वरूपं व्यक्तम्। यथा–

"अङ्गक्रीडादिभिश्चेतोविकारो हासः।"

अर्थात्, आङ्गिकचेष्टया यः चित्तविकारः उत्पद्यते, स हि हासः। अपि च तेन उक्तं हास्ये उपेन्द्रवज्रादि-कोमल-च्छन्दः उक्तमिति।

• **हास्यरसविचारः—**

द्वयोः आलङ्कीरिकयोः हास्यरसविषये सादृश्यं वैसादृश्यं च उल्लिख्य वक्तुं शक्यते यत्, श्रीकेशवमिश्रेण हास्यरसविषयका कारिका अधिकग्रहणयोग्या। यद्यपि तेन अन्यमतस्य उल्लेखं कृत्वा कारिका उक्ता, तथापि तस्य प्रसिद्धिः सर्वत्र विराजते। आदौ तेन स्थायिभावहासस्य कथा व्यक्ता । अथ तेन उक्तं कथं हास्यरसः उत्पद्यते? अतः तेन निगदितम्। यथा–

"चेष्टाङ्गवेषवैकृत्याद्वाच्यो हासस्य चोद्भवः।"[10]

अर्थात्, आङ्गिकचेष्टया तथा वेषविकृत्या हासस्योत्पत्तिर्जायते। यथा भरताचार्येण नाट्यशास्त्रग्रन्थे अस्य रसोद्भवस्य कथापि व्यक्ता–

"विपरीतालङ्कारैर्विकृताचाराभिधानवेषैश्च।
विकृतैरर्थविशेषैर्हसतीति रसः स्मृतो हास्यः।।"11

अर्थात्, विपरीतालङ्कार-विकृताचरण-वेश-वचन-विकृतार्थैः हास्यरसः समुत्पद्यते।

धनञ्जयप्रमुखालङ्कारिकैरपि अस्य हास्यरसस्य उद्भवकथा व्यक्ता। यथा–

"विकृताकृतिवाग्वेषैरात्मनोऽथ परस्य वा।
हासः स्यात् परिपोषोऽस्य हास्यस्त्रिप्रकृतिः स्मृतः।।"[12]

ते केशवमिश्रस्य पूर्वाचार्याः आसन्। इदं तत्त्वं तेन पूर्वाचार्यमनुसृत्य उक्तम्। परन्तु इदं तत्त्वं जयदेवाचार्येण नोक्तम्। अतः मया मन्यते यत्, श्रीकेशवमिश्रः जयदेवाचार्यात् अधिकोत्कृष्टो भवति।

अपि च श्रीकेशवमिश्रेण हास्यरसस्य स्थायिभावहासलक्षणप्रसङ्गे उक्तम्–

"अङ्गक्रीडादिजन्मा चेतोविकारो हासः।"[13]

अर्थात्, अङ्गक्रीडादिना उत्पन्नः चित्तविकारो हि हासः। अस्य स्थायिभावस्य लक्षणप्रसङ्गे तस्य पूर्वाचार्यैः स्व स्व मतानि व्यक्तानि । यथा हासस्य लक्षणप्रसङ्गे भरताचार्येण उक्तम्–

"हासो नाम विनोदात्मको भावः स च परचेष्टानुकरणकुहकासम्बद्धप्रलाप-पौरोभाग्यमौर्ख्यादिभिर्विभावैः समुत्पद्यते। तमभिनयेत्पूर्वोक्तैर्हसितादिभिरनुभावैः।"[14]

अर्थात्, अनुकरण-मायावीचेष्टादि-प्रलाप-मूर्खतादैः विभावैः एषः हास्यरसः उत्पद्यते। अपि च हसिताद्यनुभावैः अस्य अभिनयः सम्भवेत्।

साहित्यदर्पणकारेण हास्यरसस्य स्थायिभावहासस्य लक्षणप्रसङ्गे उक्तम्–

"वागादिवैकृतैश्चेतोविकाशो हास इष्यते ।"[15]

अर्थात्, वागादिविकृतैः यः चित्तविकासो जायते स हि हासः।

श्रीकेशवमिश्रेण पूर्वाचार्यस्य मार्गम् अनुसृत्य पाठकानां बोधार्थं साहाय्यं कृतम्। परन्तु जयदेवाचार्येण अस्मिन् विषये किमपि वाक्यं न व्ययीकृतम्। अतः पाठकान् निकषा अयं विषयः काठिन्यं भजते। अपि च तेषां रसस्य तथा स्थायिभावस्य वैसादृश्यविषये समस्या जागरिता भवति। अतः मया वक्तुं शक्यते यत्, जयदेवाचार्यात् पाठककुलानां समीपे श्रीकेशवमिश्रस्य हासस्थायिभावलक्षणम् अधिकं श्रेयः समादृतञ्च।

अपि च श्रीकेशवमिश्रेण अस्य हासरसस्य बोधार्थम् आनन्दलाभार्थञ्च पाठककुलान् निकषा एकं सुन्दरमुदाहरणं दत्तम्। एतेन पाठकाः कथाछलेन इमं हास्यरसं जानन्ति। यः विषयः सुनिपुणालङ्कारिकाणां विशेषस्वरूपः। अपि च तस्य प्रायः पूर्वाचार्येणापि हास्यरसस्य उदाहरणं प्रदत्तम्। किन्तु तेषु पूर्वाचार्येषु व्यतिक्रमो हि जयदेवाचार्यः। अतः तन्मध्ये आलङ्कारिकाणां सर्वे गुणाः विद्यन्ते। श्रीकेशवमिश्रेण कारिकया तथा उदाहरणेन हास्यरसः उपस्थापितः। यः विषयः जयदेवाचार्यात् अधिकसरलतया तथा सहजतया व्यक्तः। अतः मन्यते यत्, लोकसमाजे स अधिकसमादृतो भविष्यति, तस्य ग्रहणयोग्यतापि सर्वजनग्राह्या भवति। अपि च तेन उक्तम् अन्यान्यालङ्कारिकेभ्यः पृथक्तया उक्तं हास्यरसस्य उपेन्द्रवज्रादि-कोमल-च्छन्दश्च दृश्यते। येन संस्कृतसाहित्यस्य कश्चन नवमार्गः सूच्यते।

पुनः मया एतत् वक्तुं शक्यते यत्, श्रीकेशवमिश्रस्य पूर्वाचार्येण जयदेवाचार्येण अतीवसहजतया, सरलतया, संक्षेपेण च हासरसः व्यक्तः। यः विषयः तेन स्वरचितः। अतः तस्य ग्रहणयोग्यतापि न अस्वीकरणीया। तेन केवलं एकेन श्लोकेन हास्यरसस्य तथा विभावादीनां विषयः उक्तः। यथा– नायक-नायिका च भवन्ति आलम्बनविभावाः, वैरूप्यादिपुरुषाः भवन्ति उद्दीपनविभावाः। फुल्लगण्डादयः हि अनुभावाः, आकारगोपन-निद्रा-आलस्यादयः तु सञ्चारीभावाः। तेन एकेन श्लोकेन अतीवसुन्दरतया इत्यादयः विषयाः उपस्थापिताः। एतेन पाठकैः अल्पश्रमेण हास्यरसः बोध्यते। परन्तु अस्मिन् विषये श्रीकेशवमिश्रेण अन्यस्य मतस्य उल्लेखं कृत्वापि निरवः स्थितः। जयदेवाचार्यस्य तुल्यः हास्यरसस्य विभावादिप्रसङ्गे अन्यान्यालङ्कारिकैरपि उक्तम्। यथा– भरताचार्येण निगदितम्–

"स च विकृतपरवेषालङ्कारधार्ष्ट्यलौल्यकुहकासत्प्रलापव्यङ्गदर्शनदोषोदाहरणादिभिः विभावैरुत्पद्यते। तस्य ओष्ठनासाकपोलस्पन्दनदृष्टिव्याकोशाकुञ्चनस्वेदास्यरागपार्श्वग्रहणादिभिः अनुभावैरभिनयः प्रयोक्तव्यः। व्यभिचारिणश्च आस्यावहित्थालस्यतन्द्रानिद्रास्वप्नप्रवोधासूयादयः।"[16]

अर्थात्, असत्प्रलाप-विकलाङ्गदर्शन-दोषाख्यापनप्रभृतैः विभावैः अयं हास्यरसः उत्पद्यते। अपि च अस्य अभिनयः भूयते ओष्ठ-नासिका-कपोलस्पन्दन-नेत्रविस्तार-घर्म-प्रभृतैः अनुभावैः। अस्य व्यभिचारिभावाः खलु आलस्य-तन्द्रा-निद्रा-स्वप्न-असूया-प्रभृतयः।

अपि च सरस्वतीकण्ठाभरणस्य रचयित्रा भोजराजेण उक्तम् अस्य रसस्य आलम्बनादिविषये—

"इदमम्लायमानाया लग्नं स्तनतटे तव।
छाद्यतामुत्तरूयेण नवं नखपदं सखि!।।

अत्र काञ्चित् सखीं पूर्वं भर्त्तरि प्रगृहीतमानां तेनैव नवनखपदाङ्कितस्तनीम् आलम्बनविभावभूताम् उपलभमानायाः कस्याश्चित् सख्या उत्पन्नो हासस्थायिभावः तदीयमानपरिग्रहस्मरणादिभिः उद्दीपनविभावैः उद्दीप्यमानः समुत्पन्नेषु वागारम्भानुमितेषु शङ्कावहित्थगद्गदादिव्यभिचारिषु निष्पाद्यमानो हास्यशब्देन अभिधीयते।।"[17]

साहित्यदर्पणकारेणापि हास्यरसस्य विभावादिप्रसङ्गे उक्तम। यथा –

"विकृताकार वाक्चेष्टं यमालोक्य हसेज्जनः।
तदत्रालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम्।।
अनुभावोऽक्षिसंकोच वदनम्मेरतादयः।
निद्रालस्यावहित्थाद्य अत्र स्युर्व्यभिचारिणः।।"[18]

अर्थात्, अस्य हास्यरसस्य आलम्बनविभावः खलु यं दृष्ट्वा लोकाः हसन्ति स। तस्य चेष्टादयः तु उद्दीपनविभावाः। चक्षुसङ्कोचन-हास्यवदनप्रभृतयो हि अनुभावाः। निद्रा-आलस्य-अवहित्था -प्रभृतयो भवन्ति सञ्चारिभावाः। किन्तु श्रीकेशवमिश्रेण कथं हास्यरसविभावादिविषये निरवः स्थितः तद्विचारस्य विषयः। अतः मया वक्तुं शक्यते यत्, जयदेवाचार्येण तस्य स्वकीयता तथा रसविभावपरम्परायाः अनुसरणं कृतम्। एतेन बोध्यते यत्, तस्य मतस्य ग्रहणयोग्यतासीत्। अतः अस्माभिः प्रत्यकैः जयदेवाचार्यस्य हास्यरसविषयकः श्लोकः पठनीयः। परिशेषे मया दृश्यते यत्, अस्माकम् आलोच्यौ द्वौ आलङ्कारिकौ हास्यरसस्य वर्णविषये तथा देवताविषये न उक्तवन्तौ। कथं तेन निरवः स्थितः अस्माभिः प्रत्येकैः चिन्तनीयः विषयः। परन्तु अन्यान्यालङ्कारिकैः तद्विषये उक्तम्। यथा– भरताचार्यस्य मते—

"सितो हास्यः प्रकीर्त्तितः।"[19] अर्थात् हास्यरसस्य वर्णो हि शुभ्रः। अपि च हास्यरस्य देवता तु महेन्द्रदेवः। यथा– "हास्यः प्रमथदैवतः।"[20]

अस्मिन् प्रसङ्गे विश्वनाथेन कविराजेन निगदितम्- "हास्यो हास-स्थायिभावः श्वेतः प्रमथदैवत।"[21]

अपि च आलोच्येषु आलङ्करिकेषु केवलं हास्यरसभेदस्य कथा उक्ता श्रीकेशवमिश्रेण। यथा—

कपोलाक्षिकृतोल्लासो भिन्नोष्ठः स महात्मनाम्।
विदीर्णास्यश्च मध्यानामधमानां सशब्दकः।।"[22]

अर्थात्, एषः हासः त्रिविधः। यथा— उत्तमश्रेण्याः हास्ये कपोलस्य तथा नयनस्य उल्लासः प्रकाशते, तथा द्वौ ओष्ठौ विस्तारितौ भवतः। मध्यमश्रेणीपुरुषस्य हास्ये सुखः विराजते। अधमश्रेणीपुरुषस्य हास्ये सशब्दो भवति। अतः तिसृणां श्रेणीनां मध्ये षड्भेदाः तिष्टन्ति। एतेन पाठकाः सहजतया बोध्यन्ते। एषः मार्गः तेन पूर्वाचार्यस्यानुसृत्य। अतः अस्य रसस्य भेदविषये अन्यान्यालङ्कारिकाः उक्तवन्तः। यथा– भरताचार्यस्य मते हास्यरसः षड्विधः। यथा– स्मितम्, हसितम्, विहसितम्, उपहसितम्, अपहसितम्, अतिहसितञ्च। तेषु द्वौ उत्तममध्यमाधमानां दृश्यन्ते। अतः तेन व्यक्तम्–

"षड्भेदाश्चास्य विज्ञेयास्तांश्च वक्ष्याम्यहं पुनः।।
स्मितमथ हसितं विहसितमुपहितं चापहसितमतिहसितम्।
द्वौ द्वौ भेदौ स्यातामुत्तमममध्याधमप्रकृतौ।।
तत्र स्मितहसिते ज्येष्ठानां मध्यानां विहसितोपहसिते च।
अधमानामपसितं ह्यतिहसितं चापि विज्ञेयम्।।"[23]

दशरूपककारधनञ्जयेनापि उत्तमभेदेन, मध्यमभेदेन,अधमभेदेन,चापि हास्यरसः त्रिविधः उक्तः। पुनः अत्र प्रत्येकश्रेण्यां द्वे द्वे हास्ये विद्येते। यथा–

"स चोत्तमध्यमाधमप्रकृतिः षड्विध।"[24]

अपि च साहित्यदर्पणकारेण अयं हास्यरसः षड्विधः उक्तः। अतः तेन उक्तम्–

"ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च।
नीचानामपहसितं तथातिहसितं तदेष षड् भेदः।।"[25]

परन्तु कथं जयदेवाचार्येण अस्मिन् विषये निरवः स्थितः, एषः विचार्यः विषय।

अतः वक्तुं शक्यते यत्, मदालच्यौ द्वौ आलङ्कारिकौ रसविषये यद् यदुक्तवन्तौ तदतिरिक्तमपि अन्येषाम् आलङ्कारिकाणां ग्रन्थेषु प्राप्यते।

उपसंहारः—

संस्कृतालङ्कारसाहित्येतिहासे नवरसेषु अन्यतमो रसो हि हास्यरसः। यस्य चर्चा प्रायः सर्वै आलङ्कारिकैः कृता। यद्यपि सर्वान् रसान् आस्वादनेन मानसिकानन्दलाभो जायते, परन्तु केवलं हास्यरसेन शारीरिकः तथा मानसिकानन्दलाभो उत्पद्यते। यथा विदूषकादि। तस्य वाक्येन तथा शरीरेण हास्यरसो जायते। अतः हास्यरसस्य प्रयोजनीयता संस्कृतसाहित्ये अनस्वीकार्या। मदालोच्यौ द्वौ आलङ्कारिकौ अस्य रसस्य विषये विस्तृता व्याख्या कृता। अत्र द्वयोः आलङ्कारिकयोर्मध्ये कस्य प्राधान्यमस्ति? तथा किमर्थम् अस्य ग्रहणयोग्यता?— इति विषये आलोचना जाता। अतः हास्यरसस्य गुरुत्वप्रसङ्गे अभिनवगुप्तेन निगदितम्—

"परकीयहासावलोकेन तत्क्षणं हासविशेषः सम्पद्यत एवेति स्वभावः। यथा अम्लदाडिमादिरसास्वादः संक्रमणस्वभावोऽन्यत्रापि दन्तोदकविकारानुरूपसंक्रमदर्शनादेव संक्रामति एवं हासः स्वभावतः संक्रमणशील इति भूयिष्ठता काष्ठा।"[26]

Endnotes

1. नाट्यशास्त्रम्- ६/३८
2. तैत्तिरी.उप- ७ अनुवाकः
3. काव्यप्रकाशः , पत्राङ्कः १७९
4. काव्यमीमांसा , पत्राङ्कः ३
5. रससमीक्षा , पत्राङ्कः १४
6. नाट्यशास्त्रम् , पत्राङ्कः ६५
7. चन्द्रालोकः, पृ. २०६
8. चन्द्रालोकः, पृ. ११९
9. अलङ्कारशेखरः- ८.१७-१८
10. अलङ्कारशेखरः, पृ.२३५
11. अलङ्कारशेखरः- ६.४९
12. दशरूपकम्, पृ. ४२७
13. अलङ्कारशेखरः¸पृ.२४४
14. नाट्यशास्त्रम्, पृ.२८३
15. साहित्यदर्पणम्, पृ. १४६
16. नाट्यशास्त्रम्, पृ.१४५
17. सरस्वतीकण्ठाभरणम्, पृ.४२१
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पैङ्गलोपनिषदि शङ्करदिशा केवलाद्वैतभावना- समीक्षणमेकम्

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Abstract: भारतीयज्ञानपरम्परा सर्वकाले सर्वदेशे सर्वजने विशेषमर्यादया समादृता दृश्यते। भारतीयज्ञानपरम्परायां चोपनिषदः सकलदर्शनशास्त्राणां दर्शनतत्त्वानामुपजीव्यत्वेन कल्पिताः भवन्ति। उपनिषदः धर्मस्य अर्थस्य कामस्य मोक्षस्य वा पुरुषार्थचतुष्टयस्य ज्ञानस्य च पराकाष्ठा इति वदन्ति। प्राचीनकालस्य ऋषीणां मुनीनामेका अनन्यासृष्टिः इयमुपनिषद्। उपनिषद्भावधारायां सत्यप्रेममङ्गलत्रयं समाहितं भवति। उपनिषत्सु सर्वत्र सत्यस्वरूपानन्दब्रह्मणः स्पर्शः अनुभूयते। अर्थात् वेदान्तदर्शने प्रतिपादितशङ्कराचार्यस्य जीवब्रह्मैक्यभावना उपनिषत्सु निहिता दृश्यते। वेदान्तदर्शनस्य एकमात्रं प्रधानतत्त्वन्तु ब्रह्मजीवयोः अभेदकल्पना इति। पैङ्गलोपनिषदि तद्भावना सरलभावेन आलोचितास्ति। केवलाद्वैतवादः अर्थात् केवलमद्वैतं न द्वैतमिति। ब्रह्मजीवयोः अभेदो हि केवलाद्वैतवादस्य मूलकथा। उपनिषत्साहित्ये बहुत्र ब्रह्मजीवयोः अभेदवर्णनास्ति। तत्तु संक्षेपेणात्र वर्णना करिष्यते।

Keywords: उपनिषत्, गौणोपनिषत्, पैङ्गलोपनिषत्, जीवः, ब्रह्म, अद्वैतभावना

भूमिका— भारतीयजनानां मध्ये प्राचीनकालादेव विविधविषयाणां सत्यानुसन्धानस्य उत्सूकता विराजिता दृश्यते। सुप्राचीनकाले मनुष्यसभ्यता यदा वर्तमानकालवत् नगरमुखीसभ्यता नासीत्तदा तस्मिन् काले स्निग्धशीतलतपोवने मनोमुग्धभावनया मुनयः ऋषयश्च जीवब्रह्मादिविषये नानाविषये सत्यानुसन्धाने निमग्नाः दरीदृश्यन्ते। ऋषीणामुपलब्धज्ञानं सञ्चितचरमसत्यं वा वेदे निहितमस्ति। वैदिकसाहित्यं संहिता-ब्राह्मण-आरण्यक्-उपनिषद्भेदेन चतुर्धा विभज्यते दृश्यते। संहिताभागे मन्त्रांशे वैदिकदेवतानां कृते स्तुतिवाक्यं श्रूयते। ब्राह्मणांशे यागयज्ञानां विधिविधानम्, उपासनापद्धतिः, साधनादिविषयाः संयुक्ताः भवन्ति। ब्राह्मणस्य द्रव्ययज्ञं हि आरण्यकभागे ज्ञानयज्ञे प्रतिपादितं दृश्यते। आरण्यके हि उपासना ज्ञानं तथा आध्यात्मविद्यायाः सूचनां परिलक्ष्यते। क्रान्तदर्शिनः तत्त्वदर्शिनश्च विजने स्निग्धशीतलविपिने मुमुक्षुशिष्यान् आध्यात्मविद्यायाः ज्ञानं स्म उपदिशन्ति। अर्थात् उपनिषत्काले हि दार्शनिकतत्त्वानां वीजमुप्यते। युगे युगे नाना उपनिषत्संरचिताः भवन्ति। अद्यावधि २०० संख्यकोपनिषदः रचिताः सन्ति। यद्यपि मुक्तिकोपनिषदि १०८ संख्योपनिषदामुल्लेखोऽस्ति। उपनिषदां सर्वासां प्रतिपाद्य विषयस्तु एक एव। उपनिषदां रचनाशैलीं परिलक्ष्य शङ्कराचार्येण कासाञ्चिद् कासाञ्चित् मुख्योपनिषदां भाष्यं चकार। तस्मात् ताः मुख्योपनिषदः बहुल प्रचलिताः भवन्ति। उपनिषत्सु जीवब्रह्मविषये नाना चिन्तनं ऋषिभिः व्यक्तम्। पैङ्गलोपनिषदि तच्चिन्तं स्थले स्थले प्रतिफलितं दृश्यते। पैङ्गलोपनिषत्तु शुक्लयजुर्वेदीयगौणोपनिषत्सु एका अन्यतमा वेदान्तविषयी उपनिषत्। अत्र उपनिषदि पैङ्गलाख्येन ऋषिणा जीवस्य ब्रह्मणः वर्णनाद् परं तयोरैक्यं विदितमस्ति। अस्मिन् शोधपत्रे वेदान्तदर्शनदिशा शङ्करमतानुसारं जीवब्रह्मैक्यभावना प्रतिपादिता भवति। वेदान्तदर्शनस्य

बलिष्ठमतवादस्तु ब्रह्मसत्यं जगन्मिथ्या जीव ब्रह्मैव नापरः इति। अर्थात् ब्रह्मैव जीवः जीव एव ब्रह्म तयोः भेदः कदापि न विराजते। ब्रह्मसत्यमेकमेवाद्वितीयमिति। किन्तु वास्तवजीवने नाना अभिज्ञतायां दृश्यते यत् निर्गुणब्रह्म सगुणब्रह्मरूपेण बहुधा प्रतिभासते। तत्र अविद्या हि अज्ञानं माया वा तयोः भेदजनने मूलकारणं विद्यते। अघटनघटनापटीयसीमायाप्रभावे हि ब्रह्म जीवरूपेण प्रतिभासते। तथा ह्युच्यते- सर्वज्ञेशो मायालेशसमन्वितो व्यष्टिदेहं प्रविश्य तया मोहित जीवत्वमगमत्।[1] संसारे नित्यशुद्धमुक्तस्वभावेन विराजमानो जीवो हि मायावशात् मिथ्यास्वरूपेण तिष्ठति। तत्र जगदिदं सर्वं खलु मिथ्यास्वरूपमेव। तदुक्तं वेदान्तसारे- ब्रह्म एव नित्य वस्तु ततः अन्यदखिलमनित्यमिति।[2] एकस्मिन् वस्तुनि कथं प्रकारेण भेदः तिष्ठति। तत्र भेदस्तु केवलम् आरोपितभेदमात्रम्। अध्यात्मोपनिषदि च कथ्यते–

अतस्कल्पो विकल्पोऽयं विश्वमित्येकवस्तुनि।
निर्विकारे निराकारे निर्विशेषे भिदा कुतः।।[3]

ब्रह्म कुटस्थं नित्यं चेति। जीवः विनश्वरः क्षणिकः अनित्यश्चेति। ब्रह्म निर्गुणः निष्क्रियश्च। किन्तु जीवः सगुणः सक्रियश्चास्ति। ब्रह्म पारमार्थिकसत्ता। जीवस्तु व्यवहारिकसत्ता इति। ब्रह्मजीवद्वयोः तत्त्वयोः निरूपणं विविधया विविधाचार्यैः विविधसमये कृतमस्ति। केषाञ्चन विदग्धपण्डितानां मतानुसारं तत्त्वद्वयश्च सामान्यतया विराजमानः चैतन्यविम्बस्थानीयो वर्तते। अस्य प्रतिविम्बं हि विविधोपाधिमध्ये विम्बत्वात् विविधया ग्रहणं क्रियते। अन्ये विद्वांसः ब्रह्मचैतन्यं हि विम्बस्थाने कल्पते। अस्य प्रतिविम्बं हि जीव उच्यते। द्वयोः मतवादयोः पार्थक्यं केवलं किञ्चित् वर्तते यदा विम्बकारः स्वीक्रियते तदा ब्रह्म कथ्यते। किन्तु यदा प्रतिविम्बद्वारा आच्छादितोऽस्ति तदा जीवः कथ्यते। यथार्थतः चैतन्यं एक एव वर्तते। तस्मिन् विम्ब-प्रतिविम्बयोः कल्पना तु उपाधिजन्यमस्ति। तदुपाधिजन्यं हि ब्रह्मजीवयोः भेदः कल्पते। तदनुसारं हि ब्रह्म मुक्तः जीवस्तु बद्धश्चास्ति। ब्रह्म चातन्यं जीवः चैतन्यभासरूपः चेति। ब्रह्म निरूपाधिकः जीवः सोपाधिको वर्तते। ब्रह्म निर्विशेषः जीवः सविशेषः चेति। अनन्तकोटिकर्मवासनया वासितबुद्धौ अन्तःकरणे वा प्रतिफलितस्य चैतन्यस्य प्रतिविम्बं हि जीवः कथ्यते। केवलं प्रतिविम्बमात्रं हि जीवो नास्ति। यद्वत् घटाकाससहिताकाशस्य प्रतिविम्बं तु अलाकाश उच्यते तद्वत् कुटस्थसहितचिदाभासः जीव कथ्यते। अतः बुद्धिस्थचिदाभासः बुद्धेः अधिष्ठानं चैतन्यं अनयोः द्वयोः तत्त्वयोः मेलनं हि जीव उच्यते। केवलम् अन्तःकरणं हि जीव इति कथयितुं नोचितं भवति घटादिपदार्थानां जीवत्वमिति परिणत्वात्। किन्तु शङ्काराचार्यमतानुसारं ब्रह्मजीवयोः कोऽपि भेदो नास्ति। तयोः तत्त्वद्वयोः यः कश्चिद्भेदः सोऽपि व्यवहारिकोऽस्ति। शङ्कराचार्येण ब्रह्मजीवयोः अभेदतां वर्णने कथ्यते यत्- द्विरूपं हि ब्रह्मवगम्यते, नामरूपविकार भेदोपाधिः[4]। ब्रह्मजीवयोः भेदः अविद्याकारणात् मायाकारणाद्वा व्यवहारिकभेदः न तु पारमार्थिकभेदः। अत्मा अद्वैतः न तु द्वैतः इति। तदुक्तं शङ्कराचार्येण ब्रह्मसूत्रे शाङ्करभाष्ये— एको हि प्रत्यगात्मा भवति न द्वौ प्रत्यगात्मानौ संभवतः।[5] वस्तुतः ब्रह्मजीवयोः भेदः नाममात्रमेवास्ति। जीवः मिथ्याकल्पनाजन्यं स्वयमेव दुःखी मन्यते। तद्यथा— अतश्च विज्ञानात्मपरमात्मनोरविद्याप्रत्युपस्थापितनामरूपरचित देहाद्युपाधिनिमित्तो भेदो न पारमार्थिकः इति।[6] पैङ्गलेन ऋषिणा ब्रह्मजीवयोः अभेदतां प्रतिपाद्य कथितम्- तत्त्वमसि[7], अयमात्माब्रह्म[8], त्वं ब्रह्मासि[9], अहं ब्रह्मास्मि[10] इति। अविद्याजनिते कारणे हि ब्रह्म अन्तःकरणपरिच्छिन्नजीवः बहुधा प्रतिभासते इति पूर्वमेवोक्तम्। पैङ्गलोपनिषदि कथ्यते— एवान्तःकरणसम्भिन्नबोधः।[11] घटाकाश महाकाशः यथा एकानन्ताकाशस्य महाकाशस्य आंशिकप्रकाशमात्रं तथा हि जीव ब्रह्मणः आंशिकप्रकाशमात्रं वर्तते।

अन्तःकरणं मायासृष्टम् अविद्याजनितं वा विद्यते। मायातत्त्वमध्यात्मोपनिषदि च माया कथं प्राज्ञपुरुषं क्षणकालमात्रं स्वजाले आवृणोति तस्य वर्णलं क्रियते। तद्यथा—

यथाऽपकृष्टं शैवालं क्षणमात्रं न तिष्ठति।
आवृणोति तथा माया प्राज्ञं वाऽपि पराङ्मुखम्।।[12]

अत एव तत्त्वज्ञानद्वारा अविद्यानाशे अन्तःकरणरूपावच्छेदश्चापसृते सति जीवः तत्त्वमसीति[13] वेदान्तवाक्यानां निहितार्थमनुधायन् ब्रह्मस्वरूपतामुपलब्धिं करोति।पैङ्गलोपनिषदि च ऋषिणा प्रोक्तम्— परजीवोपाधिमायाविद्ये विहाय तत्त्वंपदलक्ष्यं प्रत्यगभिन्नं ब्रह्म।[14] पैङ्गलोपनिषदि च ब्रह्मजीवयोः अभेदतां प्रतिपाद्यते—

यथा जले जलं क्षिप्तं क्षीरे क्षीरं घृते घृतम्।
अविशेषे भवेत्तद्वज्जीवात्मपरमात्मनोः।।[15]

उपसंहारः— अत्र उपसंहारः कर्तुं शक्यते यत् पैङ्गलोपनिषदि ऋषिणा ब्रह्मजीवयोः अभेदः प्रतिपादितः। वेदान्तशिरोमणिना शङ्कराचार्येण विविधासूपनिषित्सु आत्मा एव ब्रह्म अर्थात् द्वयोः अभेदः प्रतिपादितः। परवर्तिकाले तत्त्वमसीतिवेदान्तमहावाक्यानामाधारीकृत्य अद्वैतवादिनः शङ्कराचार्याः ब्रह्मजीवयोः अभेदः प्रचारप्रारयन्ति स्म। जीवात्मा हि निर्विशेषचैतन्यमुच्यते। आत्मा कर्तृत्वभोक्तृत्वरहिते सति उपाधिकारणात् कर्तृत्वभोक्तृत्वादिकमारोप्यते। उपाधिनिरासे जीव एव ब्रह्म तयोः अभेदः विराजते। इति शम्।

Endnotes

1. पैङ्गलोपनिषत्-1/12
2. वेदान्तसारः-10
3. अध्यात्मोपनिषत्-22
4. ब्रह्मसूत्रे शाङ्करभाष्यम्-1/1/12
5. तत्रैव-1/2/20
6. तत्रैव-1/4/22
7. पैङ्गलोपनिषत्-3/2
8. तत्रैव
9. तत्रैव
10. तत्रैव
11. तत्रैव-3/3
12. अध्यात्मोपनिषत्-15
13. पैङ्गलोपनिषत्-3/4
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15. तत्रैव-4/15

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अभिज्ञानशाकुन्तलनाटके भौगोलिकभावना

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Abstract: महाकविकालिदासविरचितस्याभिज्ञानशाकुन्तलनाटकस्य मूलवृत्तान्तं महाभारतात् संगृहीतम्। तु महाभारतात् संगृहीतं सारभूतवृत्तान्तं सार्थकनाट्यरूपप्रदानार्थमभिनववृत्तान्तानां संयोजनं महाकविनात्र कृतम्। एवमभिनववृत्तान्तसंयोजनकाले महाकविकालिदासस्य विविधाः भावनाः दृश्यकाव्येऽस्मिन् प्रकाशिताः भवन्ति। तत्र दृश्यकाव्ये प्रकाशिताः भौगोलिकभावनाः शोधप्रवन्धेऽस्मिन्नालोचिताः भवन्ति। गोधूलिसमय-विद्युत्प्रभा-भूमिरूप-महानदी-मेघमाला-दिनरात्रिसंघटनवृत्तान्त-वायुमण्डल-इत्यादयोऽस्य प्रवन्धस्य प्रधानालोच्यविषयाः।

Keywords: गोधूलिकालम्, विद्युत्, उपकूलभागः, महानदी, मेघाः, वायुमण्डलम्, भूमिरूपः।

विविधज्ञाननिष्णातः महाकविकालिदासः संस्कृतसाहित्यस्य श्रेष्ठः कविः। तस्य लेखनीप्रसूताः वहवः ग्रन्थाः सन्ति। ग्रन्थेषु 'अभिज्ञानशाकुन्तलम्' सर्वश्रेष्ठम्। तदुक्तञ्च– "कालिदासस्य सर्वस्वमभिज्ञानशाकुन्तलम्" इति। न केवलमिदम्, समग्रसंस्कृतसाहित्येऽप्यस्य काव्यस्य श्रेष्ठत्वमस्ति। एतद्विषयकं प्रवादमेकम्– "काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला"। महाकवेः कविप्रतिभायाः सामग्रिकप्रतिफलनमत्र परिलक्षितम्। वस्तुतः महाभारताश्रितं सप्ताङ्कविशिष्टं श्रृङ्गाररसात्मकमिदं दृश्यकाव्यं ज्ञाननिधिस्वरूपम्, विविधप्रकारकं ज्ञानमत्र निवद्धमस्ति। दृश्यकाव्येऽस्मिन् महाकविना प्रकाशिता भौगोलिकभावना मयात्रालोचिता।

गोधूलिकालवर्णनम्–

वयं जानिमः 'अभिज्ञानशाकुन्तलम्' ग्रीष्मसमयेऽभिनितमिति। अस्य दृश्यकाव्यस्य प्रथमाङ्के प्रस्तावनांशे सूत्रधारवचनानुसारेण नटी ग्रष्मसमयमधिकृत्य गीतमिदं गायति–

"सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः॥"[1]

अनेन गीतेन नटी ग्रीष्मसमयस्य वर्णनं करोत। ग्रीष्मकाले दिवसान्तिमभागो गोधूलिसमयो वा रमणीयो भवति। अस्य गोधूलिकालस्य रमणीयताविधाने भौगोलिकव्याख्यास्ति। दिनान्ते सूर्यः दिगन्तमतिक्रम्यास्ताचले गमनेऽपि सहसा रजनी न समागच्छति । सुर्यः दिगन्तरेखात् १८° निम्ने गमने रजनी समागच्छति। दिगन्तमतिक्रम्य सूर्यः यावत् १८° परिमाणं स्थानं नातिक्रमति तावत् सूर्यकिरणेन वायुमण्डलमुद्भासितं भवति। एवमुद्भासितं वायुमण्डलमेव गोधूलिस्वरूपम्। आत्मकक्षोपरि कौणिकावस्थानवशात् ग्रीष्मकाले दिगन्तरेखात् १८° परिमाणं स्थानमतिक्रमने सूर्यस्याधिकसमयस्य प्रयोजनं भवति। शिशिरे तु वैपरित्यं परिलक्ष्यते। ग्रीष्मकाले दिवसाः परिणामरमणीयाः भवन्ति गोधूलिकालस्य दीर्घस्थायीत्वात्।

प्रभातरलस्य ज्योतिषः सम्भवः–

दृश्यकाव्यस्यास्य प्रथमाङ्के राजा दुष्यन्तः महर्षिकण्वस्य पालितकन्यायाः शकुन्तलायाः रूपलावण्यं प्रेक्ष्य कथयति—

"मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः।
न प्रभातरलं ज्योतिरुदेति वसुधातलात्॥"[2]

श्लोकेऽस्मिन् विद्युत्प्रभोत्पत्तिविषयकं तथ्यं महाकविना परिवेशितम्। विद्युत् कदापि भूगर्भात् न सम्भवति। प्रभातरलं विद्युत् सर्वदाकाशे सञ्जायते। आकाशे मेघे सञ्चारे प्रभातरलं विद्युत् समुद्भवति। भौगोलिकव्याख्यानुसारेण मेघमालाः जलकणानां तथा वरफकणानां समष्ठिभूताः। तत्रोभयप्रकारकणाः पारस्परिकघर्षणवशादायनिताः भवन्ति। आयनिताः कणाः विद्युत्प्रभासृष्टेः मूलम्।

उपकूलभागस्य जलवायोः तथा भूमिरूपस्य वर्णनम् –

तृतीयाङ्के यज्ञविघ्ननिरशनादनन्तरं विश्रामग्रहणार्थं राजा तापसैरादिष्टः। तु शकुन्तलादर्शनं विना राज्ञः विश्रामग्रहणं केनोपायेन सम्भवति? न सम्भवतीत्यर्थः। तर्हि शकुन्तलामण्विष्यन् राजा दुष्यन्तः मालिनीनदीतटस्थितं लताकुञ्जं निकषा गच्छति। तत्र मालिनीं निकषागम्य मालिनीतटस्य मनोरमजलवायुना स मुग्धोऽभवत्। तदुक्तञ्च–

"शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम्।
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः॥"[3]

वस्तुतः भौगोलिकावस्थानहेतोः जलभागसन्निकटवर्तीजलवायुः मनोरमो भवति। उपकूलभागस्य तापमात्रानियन्त्रने जलभागस्य गुरुत्वपूर्णा भूमिकास्ति। जलभागः धीरभावेनोष्णतापरिवर्तनं करोति। अतः सहसोष्णं न भवति, न वा शीतलम्। ततः जलभागस्य प्रभाववशात् तटभागे ग्रीष्मकालेऽधिकोष्णता न विराजते, शिशिरे च नाधिकशीतलता। अयं मनोरमजलवायुः सर्वदोपभोग्यो भवति।

पुनश्च जलतरङ्गस्य सञ्चयकार्येण नद्याः तटे वालुकणादीनां सञ्चयं भवति, विविधप्रकारभूमिरूपादेः सृष्टिर्भवति। अत्र नदीजलतरङ्गस्य सञ्चयकार्येण मालिनीनदीतटे वेतसकुञ्जस्य सम्मुखभागे पाण्डुवर्णविशिष्टानां सिकतानां सञ्चयं भवति। तस्मिन् पाण्डुसिकते सद्यःकृता पदचिह्नावली दृश्यते। तदुक्तञ्च–

"अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पश्चात्।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा॥"[4]

जलतरङ्गेन नदीतटे सर्वदा सञ्चयकार्यं भवतीति न, कदापि क्षयकार्यमपि भवति। तरङ्गाघातेन नदीतटं क्षयप्राप्तं भवति, कदापि वा नदीतटं सम्पूर्णरूपेण क्षयप्राप्तं भवति। तटहीना नदी निर्मलजलं कलुषितं करोति, उपकूलवर्तीस्थानं प्लावितं करोति। पुनश्च तटभागस्य ह्रासवशात् तटस्थिताः वृक्षादयोऽपि नदीगर्भे विलीनाः भवन्ति। अस्य नाटकस्य पञ्चमाङ्के धारणेयं कविनोपस्थापितोपमारूपेण तत्र श्लोकः–

"व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम्।
कुलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरुं च॥"[5]

महानदी–

अस्य नाटकस्य तृतीयाङ्के प्रियंवदायाः वचनमस्ति–

"सागरमुज्झित्वा कुत्र वा महानद्यवतरति।"[6] इति।

अत्र शकुन्तला महानदीस्वरूपा , दुष्यन्तश्च सागरस्वरूपः। अत्र 'महानदी'शव्दस्यार्थद्वयं स्थातुमर्हति– महती नदी, महानदी नामका नदी विशेषा वा। द्विविधप्रकारकमर्थमत्र प्रयोज्यम्। यदि महानदी'इत्यस्यार्थो भवति 'महती नदी' तर्हि वयं जानिमः -शाखानदी महानद्या सह, महानदी च सागरेण सह सम्मिलिता भवति। पुनश्च यद्यत्र 'महानदी'इत्यस्यार्थो भवति महानदी नामका नदी विशेषा, तदनुसारेणापि छत्तिशगडराज्यस्थितात् सिहाओयानामकात् पर्वतादुत्पन्ना महानदी वङ्गोपसागरेण सह सम्मिलिता भवति।

मेघविषयकधारणा –

विविधप्रकारमेघविषये कालिदासस्य धारणा मयात्र परिलक्षिता। नाटकस्यास्य पञ्चमाङ्के शाङ्गरवस्यैकोक्तिः खलु–

"भवन्ति नम्रास्तरवः फलागमैर्नवाम्वुभिर्दूरविलम्विनो घनाः।
अनुद्धताः सत्पुरुषाः समृद्धिभिः स्वभाव एवैष परोपकारिणाम्॥"[7]

कालिदासस्य पर्यवेक्षणानुसारेण नवाम्वुभिः घनाः दुदूरावनताः भवन्ति। भौगोलिकव्याख्यानुसारेणाकारानुसारेणोच्चतानुसारेण च मेघाः विविधप्रकाराः भवन्ति। उच्चतानुसारेण मेघाः त्रिविधाः भवन्ति। ते यथा–

(क) अधिकोच्चतास्थितमेघाः (८००० मि. तः १२००० मि. पर्यन्तमुच्चतायां तिष्ठन्ति)
(ख) मध्यमोच्चतास्थितमेघाः (२००० मि. तः ७००० मि. पर्यन्तमुच्चतायां तिष्ठन्ति)
(ग) निम्नोच्चतास्थितमेघाः (भूपृष्ठात् २००० मि. पर्यन्तमुच्चतायां तिष्ठन्ति)

आकारानुसारेण च मेघाः चतुर्विधाः भवन्ति । ते यथा–

(क) सिरासमेघाः
(ख) किउमुलासमेघाः
(ग) स्ट्रयाटासमेघाः
(घ) निम्वासमेघाः

एतेषु निम्वासमेघाः जलपूर्णाः, वज्रगर्भाः, दूरविलम्विनः तथा वारिवर्षणस्य कारणस्वरूपाः भवन्ति। एतादृशां घनानामुल्लेखः कालिदासेनात्र कृतः। निम्वोस्ट्रयाटास-किउमुलोनिम्वास-इत्यादयः मेघाः निम्वासपर्यायभुक्ताः।

दिनरात्रिसंघटनवृत्तान्तम्—

स्वर्गे दुर्जयनामकः दानवसंघोऽस्ति। स दानवसंघः देवराजस्येन्द्रस्याजय्यः। राजा दुष्यन्तः तेषां दानवानां हन्ता भवितुमर्हति। ततः दानवसंहारार्थं राजा दुष्यन्तः देवराजेनामन्त्रितः। तु यः दानवसंघः देवराजेनापराजेयः स कथं मया हनिष्यतयिति शङ्काप्रकाशे कृते सारथिः मातलिः दुष्यन्तस्य शङ्कामुच्छेतुमाह–

"सख्युस्ते स किल शतक्रतोरजय्यस्तस्य त्वं रणशिरसि स्मृतो निहन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तरश्मिस्तन्नैशं तिमिरमपाकरोति चन्द्रः॥"[8]

अतः सप्तरश्मिः सूर्यः यन्नैशं तिमिरं दुरीकर्तुं न शक्नोति, तन्नैशं सूर्यापेक्षयाल्पतेजविशिष्टश्चन्द्रः ध्वंसयति सौरजागतिकनियमवशात्। वस्तुतः पृथिव्याः अह्निकगतिः दिनरात्रिसंघटनस्य कारणस्वरूपा। पृथिवी सर्वदात्मकक्षोपर्यावर्तिता भवति। आवर्तनकाले पृथिव्याः यत् पृष्ठं सूर्यमभितः तिष्ठति तत्पृष्ठं

सूर्यालोकेनालोकितं भवति, तदा तत्र दिनं विराजते। अपरपृष्ठे सूर्यालोकस्याभावात् रात्रिमन्धकारं वा विराजते। सूर्यालोकाभावात् यत्रान्धकारं विराजते तत्र सूर्यालोकेनान्धकारनाशं केनोपायेन सम्भवति? न सम्भवतीत्यर्थः। तदन्धकारं चन्द्रालोकेन दुरीकरणं सम्भवम्। वस्तुतः चन्द्रस्य निजस्वमालोकं नास्ति, सूर्यालोकेन चन्द्रः आलोकितः भवति। चन्द्रेन प्रतिफलितेन सूर्यालोकेन रात्रिकालीनमन्धकारं दुरीभूतं भवतीत्यर्थः।

वायुमण्डलविषयकपर्यालोचनम् –

अस्य नाटकस्य सप्तमाङ्के स्वर्गादिन्द्ररथेन प्रत्यावर्तनकाले जलकणापूर्णं रथचक्रप्रान्तभागम्, चातकपक्षिविशेषाणां निर्गमनं तथा विद्युत्प्रभारञ्जितं रथाश्वयुगलं दृष्ट्वा राजा दुष्यन्तः घनानामुपरि पृथिवीसंलग्नवायुस्तरे वा रथस्य गमनमनुमीयते। यतः जलकणा-मेघ-चातकपक्षिणः पृथिवीसंलग्नवायुस्तरयेव तिष्ठन्ति। तदुक्तञ्च राज्ञा दुष्यन्तेन–

"अयमरविवरेभ्यश्चातकैर्निष्पतद्भिर्हरिभिरचिरभासां तेजसा चानुलिप्तैः।
गतमुपरि घनानां वारिगर्भोदराणां पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥"[9]

अतः शीघ्रं ते मेघमार्गात् पृथिव्यामवतरन्तीत्यर्थः।

वस्तुतः धरणी वायुमण्डलेनावृतास्ति। इदं वायुमण्डलं विविधस्तरविशिष्टम्। पृथिव्याः वायुमण्डले पञ्च स्तराणि सन्ति। तानि यथा– घनमण्डलम् (Troposphere), शान्तमण्डलम् (Stratosphere), मध्यमण्डलम् (Mesosphere), तापमण्डलम् (Thermosphere), वहिःमण्डलम् (Exosphere) च।

(क) *घनमण्डलम् (Troposphere)*– इदं वायुमण्डलस्य सर्वनिम्नस्तरम्। अतः पृथिवीपृष्ठसंलग्नस्थितं स्तरमिदम्। अस्मिन् स्तरे जलकणा-विद्युत्-पक्षि-इत्यादयः तिष्ठन्ति। अस्मिन्नेव सरे प्राकृतिकविपर्ययादेः संघटनं भवति। ततः मण्डलमिदं क्षुब्धमण्डलरूपेणापि प्रसिद्धम्। स्तरमिदं भूपृष्ठात् १० कि.मि. पर्यन्तं विस्तृतम्।

(ख) *शान्तमण्डलम् (Stratosphere)*– घनमण्डलस्योपरि ५० कि.मि. पर्यन्तं विस्तृतमिदं स्तरम्। अस्मिन् स्तरे मेघ-जलकणा-इत्यादयः न तिष्ठन्ति, अत्र प्राकृतिकदुर्योगोऽपि न परिलक्षितः। इदं स्तरमतीव शान्तम्। ततः मण्डलमिदं शान्तमण्डलरूपेणापि प्रसिद्धम्। शान्तस्वभावविशिष्टेऽस्मिन्नेव मण्डले वायुयानादेः गमनागमनं भवति।

(ग) *मध्यमण्डलम् (Mesosphere)*– शान्तमण्डलस्योपरि ८० कि.मि. पर्यन्तं विस्तृतमिदं स्तरम्। वायुमण्डलस्य शीतलतमस्तरमिदम्। महाशून्यात् समागताः उल्कादयोऽनेन मण्डलेन ध्वंसप्राप्ताः भवन्ति।

(घ) *तापमण्डलम् (Thermosphere)*– मध्यमण्डलस्योपरि ७०० कि.मि. पर्यन्तं विस्तृतमिदं स्तरम्। अनेन मण्डलेन वेतारतरङ्गाः प्रतिफलिताः भवन्ति।

(ङ) *वहिःमण्डलम् (Exosphere)*– वायुमण्डलस्य सर्वशेषस्तरमिदम्। तापमण्डलस्योपरि १०००० कि.मि. पर्यन्तं विस्तृतमिदं स्तरम्। कृत्रिमोपग्रहादयोऽस्मिन्नेव स्तरे तिष्ठन्ति।

अत्र रथस्थितः राजा दुष्यन्तः वायुमण्डलस्य सर्वनिम्नस्तरस्य वैशिष्ट्यानि दृष्ट्वानुमीयते यत्ते पृथिवीपृष्ठं निकषा तिष्ठन्ति।

वस्तुतः विविधविषयाः परस्परसम्वन्धयुक्ताः। अधुनाधुनिकपाठ्यक्रमेऽपीयं वहुविषयकभावना

(Multidisciplinary thinking) प्रतिफलिता। काव्यशास्त्रेषु केवलं काव्यिकभावनास्ति, दर्शनशास्त्रेषु केवलं दार्शनिकभावनास्तीति न। एकस्मिन्नेव शास्त्रे विविधविषयं शास्त्रकारेणोपस्थापितम्। अस्माभिः तदन्वेषणं कर्तव्यमिति।

Endnotes

1. अभिज्ञानशाकुन्तलम्/प्रथमाङ्कः/श्लोकः-३
2. अभिज्ञानशाकुन्तलम्/प्रथमाङ्कः/श्लोकः-२३
3. अभिज्ञानशाकुन्तलम्/तृतीयाङ्कः/श्लोकः-५
4. अभिज्ञानशाकुन्तलम्/तृतीयाङ्कः/श्लोकः-६
5. अभिज्ञानशाकुन्तलम्/पञ्चमाङ्कः/श्लोकः- २१
6. अभिज्ञानशाकुन्तलम्/तृतीयाङ्कः/दशमश्लोकस्य परस्थितः गद्यांशः
7. अभिज्ञानशाकुन्तलम्/पञ्चमाङ्कः/श्लोकः-१२
8. अभिज्ञानशाकुन्तलम्/षष्ठाङ्कः/श्लोकः-३०
9. अभिज्ञानशाकुन्तलम्/सप्तमाङ्कः/श्लोकः-७

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वेदान्तीयध्यानयोगपरम्पराः साम्प्रतिकनये च तस्य प्रासङ्गिकता

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Abstract: वेदान्तस्य ध्यानयोगपरम्परा भारतीयदर्शनपरम्परायाः प्रमुखं तत्त्वं वर्तते। अस्मिन् परम्परायां ध्यानम् आत्मसाक्षात्कारस्य साधनं भवति। वेदान्ते ब्रह्मज्ञानप्राप्त्यर्थं ध्यानस्य विशेषं महत्त्वं प्रतिपाद्यते। आत्मनि ब्रह्मणः अभेदबोधेन मोक्षः साध्यते। अद्यतनकाले, यत्र मानवः मानसिक-शारीरिकतया च विक्षिप्तः अस्ति, तत्र वेदान्तीय ध्यानयोगस्य प्रासङ्गिकता अत्यन्तं वर्धते। अयं योगः न केवलं मानसिकशान्तिं ददाति, अपितु जीवनस्य परमार्थं बोधयति च। आत्मचिन्तनं, आत्मविश्लेषणं च आध्यात्मिकसमाधानाय साधकं भवति। अतः वेदान्तीय ध्यानयोगपरम्परा न केवलमाध्यात्मिकदृष्ट्या अपि तु मानसिकशारीरिकस्वास्थ्याय च अद्यतनसमाजे विशेषप्रासङ्गिकं वर्तते। भारतीयदर्शनं जगति प्राचीनतमं चिन्तनप्रणालिः वर्तते। तत्र वेदान्तदर्शनं भारतीयसंस्कृतेः आत्मविद्यायाः उच्चतमं शिखरं स्वीकृतम्। अयं दर्शनः वेदेषु, विशेषत उपनिषदेषु प्रतिष्ठितः, यत्र ब्रह्मणः स्वरूपं, आत्मा-ब्रह्मणोः ऐक्यं च विवेच्यते। वेदान्ते मोक्षः जीवनस्य परमलक्ष्यम्, तत् प्राप्तये ध्यानयोगः च अनिवार्यौ। लेखोऽयं वेदान्ते ध्यानयोगपरम्परायाः महत्वं च निरूपयति।

Keywords: वेदान्तदर्शनम्, ध्यानं, योगः, योगसूत्रम्, ब्रह्म।

वेदान्तदर्शनम् —

'वेदान्तो नामोपनिषद् प्रमाणम्'।[1] तथा वेदानामन्तः इति परिभाष्यते, यः वेदेषु अन्तिमं ज्ञानं प्रकाशयति। तस्य मुख्यग्रन्थाः उपनिषद्-ब्रह्मसूत्र-भगवद्गीता च। शङ्कराचार्यस्य अद्वैतं, रामानुजाचार्यस्य विशिष्टाद्वैतं, मध्वाचार्यस्य द्वैतं च वेदान्तस्य प्रमुखाः भेदाः। वेदान्तस्य सारम् आत्मा-ब्रह्मणोः ऐक्यम् अस्ति, यथा छान्दोग्योपनिषदि वर्ण्यते —

"सर्वं खल्विदं ब्रह्म।"[2]

एतद्वाक्यं जगतः प्रत्येकं पदार्थं ब्रह्मरूपेण विवेचयति। ध्यानं योगः च एषां तत्त्वानां प्रत्यक्षानुभूतये साधनं भवतः। अत्र मन्त्रांशे "सर्वम्" इत्यनेन सम्पूर्णं जगत् प्रतिपाद्यते। यत् किञ्चिद् दृश्यते, श्रूयते, अनुभवते वा, तत् सर्वम् एव ब्रह्म भवति। "खलु" इति निश्चयार्थकं अव्ययम्, यः शब्दः एतत् तत्त्वं बलपूर्वकं दर्शयति— "एतदेव सत्यं, न अन्यत्"। "इदम्" इत्यस्य अर्थः- यत् इदानीं प्रत्यक्षतः वर्तते, दृश्यते, अनुभवते च। "ब्रह्म" इति परमं तत्त्वं, यत् सर्वव्यापकं, सर्वनियामकं, निराकारं, निरवयवं, सत्यम्, ज्ञानम्, अनन्तं च। अतः मन्त्रोऽयं उपनिषत्सु अद्वैतदर्शनस्य मूलमस्ति। अस्य वाक्यस्य प्रमुखः सन्देशः- यत् किञ्चित् जगति दृश्यते, शुभं वा अशुभं वा, तस्य मूलं ब्रह्मैव। यत् अहं पश्यामि, अनुभवामि, स्पृशामि — तत् सर्वं ब्रह्मरूपमेव। यदा अयं दृष्टिभावः लभ्यते यत् समस्तं जगत् ब्रह्मस्वरूपमेव अस्ति, तदा जीवस्य संसारबन्धनं नश्यति।। "अहं ब्रह्मास्मि" इति अनुभूय सः मोक्षं प्राप्नोति। यदा जीवः सर्वत्र ब्रह्मैव व्याप्नोति इति पश्यति, भेदभावं परित्यजति, तदा सः जीवन्मुक्तः भवति। मन्त्रोऽयं वेदान्तदर्शनस्य हृदयम्

वर्तते। अद्वैतवादिनः अस्य मन्त्रस्याधारेण एव समस्तं जगत् एकमेव ब्रह्मरूपम् इति प्रतिपादयन्ति।

अस्य मन्त्रस्य साम्प्रतिकनये च प्रासङ्गिकता—

मन्त्रोऽयं योगपरम्परायाम् अत्यन्तं महत्वपूर्णः अस्ति, यतो हि योगस्य परमं लक्ष्यं आत्मनः ब्रह्मत्वबोधः एव। साम्प्रतिकनये अस्य तत्त्वस्य विशेषमहत्त्वं यत् वैज्ञानिकदृष्ट्या अपि अद्वैतभावना मानसिकशान्तेः, आध्यात्मिकसन्तोषस्य च मूलभूतं कारणम् इति प्रतिपाद्यते।

वेदान्तदर्शने ध्यानम् —

ध्यानं वेदान्ते मनसः स्थिरीकरणं तथा च ब्रह्मज्ञानस्य अनुभवः प्राप्तुं मार्गः इति निर्दिष्टम्। उपनिषत्सु, ध्यानं स्पष्टतया प्रतिपादितम् । बृहदारण्यकोपनिषदि यथा —

"आत्मा वा अरे दृष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः।"[3]

अत्र निदिध्यासनं ध्यानार्थे प्रयुक्तं, यः आत्मानुभवार्थं इति निर्दिशति। ध्यानं केवलं चित्तस्य स्थिरीकरणं न अपितु मनसः विक्षेपाणां नाशनं च। उक्त श्रुति-वचने आत्मसाक्षात्काराय श्रवण-मनन-निदिध्यासनस्य आवश्यकता निरूपिता। ध्यानयोगपरम्परायां एषः क्रमः आत्मबोधस्य आधारशिला भवति, साम्प्रतिकनये च आत्मचिन्तन-एकाग्रतया आध्यात्मिकशान्तेः प्रासंगिकता प्रतिपाद्यते।

मुण्डकोपनिषदि प्रतिपादितमस्ति यत् ध्यानेन ब्रह्मज्ञानस्य प्राप्तिः भवितुमर्हति।

"परिक्ष्य लोकान्कर्मचितान् ब्राह्मणो निर्वेदमायान्नास्त्यकृतः कृतेन।"[4]

अत्र ध्यानं ब्रह्मस्वरूपस्य साक्षात्काराय सहायकं साधनरूपेण निरूपितम्। मन्त्रोयं कर्मयोगस्य सीमां दर्शयति यत् ब्राह्मणः सर्वाणि कर्मफलानि परीक्ष्य तेषां नश्वरत्वं ज्ञात्वा वैराग्यमाप्नोति। ध्यानयोगपरम्परायां तस्य प्रासङ्गिकता एषा यत् बाह्यकर्मकाण्डात् परं गत्वा आत्मस्वरूपसाक्षात्काराय प्रेरयति।

भगवद्गीतायां ध्यानस्वरूपम् —

"ध्यायतो विषयान्पुंसः सङ्गस्तेषूपजायते।"[5]

अत्र ध्येयस्य चित्ते स्थिरीकरणं मोक्षाय प्रमुखं साधनम्। अस्य श्लोकार्थः ध्यानयोगपरम्परायां मनोनिग्रहस्य आवश्यकत्वं दर्शयति, यतो हि विषयासक्तिरेव राग-द्वेषादीनां कारणं भवति। साम्प्रतिकनयेऽपि मनोविज्ञानस्य दृष्ट्या एषा मनःस्थितिः व्यक्तेः चिन्तनप्रकृतेः नियन्त्रणे परमावश्यकं मन्यते।

कठोपनिषदि ध्यानस्य उपयोगः आत्मानुभवाय एव भवति। यथा —

"ध्यानं प्रकटयति आत्मनं"।।[6]

ध्यानं स्वस्वरूपस्य प्रकाशकं भवति। ध्यानयोगपरम्परायां तत् आत्मसाक्षात्कारस्य साधनं, साम्प्रतिकनये च मानसिकशान्तेः प्रमुखं उपायः इति प्रासङ्गिकम्।

माण्डूक्योपनिषदि ध्यानं आत्मानः चतुर्ष्ववस्थासु तुरीयावस्थां प्रति मार्गं दर्शयति, यद् ब्रह्मणः अनुभवार्थं कारणं भवति।

तुरीयं ध्यानं ब्रह्म।।[7]

तुरीयं ध्यानं परब्रह्मस्वरूपं विद्यते, यत् ध्यानयोगपरम्परायां मोक्षसाधनं च कथ्यते। साम्प्रतिकनये तस्य प्रासङ्गिकता च मनसः शुद्धये, आत्मबोधाय च विशेषतया प्रकाशते।

तैत्तिरीयोपनिषदि ध्यानस्य उद्देश्यम् आत्मानं शुद्धरूपेण ज्ञात्वा ब्रह्मणा सह ऐक्यं प्राप्त्यर्थं प्रेरयति।

"सत्यं ज्ञानमनन्तं ब्रह्म"।।[8]

सत्यं ज्ञानमनन्तं ब्रह्म इत्येतन्महावाक्यं वेदान्तदृष्ट्या ब्रह्मस्वरूपं निरूपयति। ध्यानयोगपरम्परायां च साम्प्रतिकदृष्ट्या तस्य उपादेयत्वं आत्मसाक्षात्कारस्य प्रमुखं साधनं भवति।

प्रश्नोपनिषदि अत्र ध्यानं आत्मा-ब्रह्मणोः मध्ये एकत्वं ज्ञातुं साधनं निर्दिष्टम्।

"आत्मनं ब्रह्मनिष्ठं साधय"।।[9]

विविधासु उपनिषत्सु ध्यानम् आत्मनः ब्रह्मणा सह ऐक्यं प्रापणस्य श्रेष्ठं साधनं मन्यते। ध्यानमाध्यमेन व्यक्तिः शान्तिं, एकाग्रताम् आत्मज्ञानं च प्राप्नोति, यत् तं ब्रह्मणा सह मिलनावस्थां प्रापयति।

वेदान्तदर्शने योगः—

योगः — पतञ्जलिमुनिना विस्तृतं निर्दिष्टः, परन्तु वेदान्तदर्शने तस्य तात्त्विकं मूल्यम् अतीव महत्वपूर्णम्। योगस्य अष्टाङ्गं (यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा, ध्यान, समाधिः) मोक्षप्राप्तेः साधनरूपेण विवेचयति —

"योगश्चित्तवृत्तिनिरोधः।"[10]

सूत्रोऽयं योगस्य मुख्यलक्ष्यं स्पष्टं प्रकाशयति करोति। वेदान्तदर्शने, योगः आत्मज्ञानाय चित्तस्य शुद्धिं, स्थैर्यं च उपनयति। "योगश्चित्तवृत्तिनिरोधः"— इति पतञ्जलिमुनेः योगसूत्रवाक्यं योगस्य परिभाषां दर्शयति। अत्र चित्तस्य वृत्तीनां निरोधः योगः इति प्रतिपाद्यते, यत् मनसः चञ्चलता निवर्तयित्वा स्थैर्यम् आप्यते।

साम्प्रतिकनये चास्य प्रासङ्गिकता —

अद्यतनसन्दर्भे ध्यानयोगपरम्परा बहुमूल्या भवति, यतो हि मानसिकशान्तेः, चित्तैकाग्रतायाः तथा च जीवनदुःखस्य निवारणाय योगस्य आवश्यकता वर्तते। आधुनिकजीवनस्य चिन्तापूर्णपरिस्थितिषु चित्तवृत्तिनिरोधरूपः योगः मनोविकाराणां नाशाय तथा आत्मसंयमाय प्रभावी साधनं भवति। अतः योगस्य एषा परिभाषा वर्तमानकालेऽपि विशेषतः प्रासङ्गिका।

भगवद्गीतायां योगः स्पष्टं विवेचितः —

"समत्वं योग उच्यते।"[11]

अर्थात् योगः चित्तस्य समत्वं/समभावं, विकाररहितं स्थितिं च। समत्वं योग उच्यते इत्यस्य अर्थः- सुखदुःखे, लाभालाभे, जयापजये च समभावस्य स्थितिः एव योगः कथ्यते। अर्थोयं सांस्कृतिकदृष्ट्या तथा आध्यात्मिकदृष्ट्या महत्त्वपूर्णः अस्ति। साम्प्रतिकनये च तस्य प्रासङ्गिकता – आधुनिकसमयेऽस्मिन्, यत्र जनाःचिन्ताभिः, प्रतिस्पर्धया च पीड्यन्ते, तत्र समत्वभावस्य अवलम्बनं मानसिकशान्तेः, सन्तुलितनिर्णयस्य च हेतुर्भवति। वित्तीयनाशः, व्यावसायिकविफलता, सामाजिकविरोधः इत्यादिषु स्थितिषु समत्वभावस्य धारणया जीवनं सरलतरं सुखकरं च भवति। अतः समत्वं योग उच्यते इत्ययं सिद्धान्तः केवलम् आध्यात्मिकः न भवति अपितु व्यावहारिकजीवनेऽपि अतीव उपयोगी अस्ति।

वेदान्तदर्शने ध्यानयोगः —

ध्यानयोगौ परस्परौ संबद्धौ स्तः। ध्यानस्य योगस्य च माध्यमेन साधकः आत्मानं ब्रह्मस्वरूपेण अनुभूयते। वेदान्तदृष्ट्या, ध्यानयोगः आत्मनः उपाधीनां निवारणं करोति तथा च "अहं ब्रह्मास्मि" इति अनुभूतिं जनयति। यथा भगवद्गीतायाम् अर्जुनाय श्रीकृष्णेन उपदिष्टम्—

"ध्यानेनात्मनि पश्यन्ति केचिदात्मानमात्मना।"[12]

श्लोकोऽयं स्पष्टं दर्शयति यः ध्यानयोगेन च आत्मानम् आत्मस्वरूपेण अनुभूयते।

तथा च माण्डूक्योपनिषदः चतुर्थं पादं ध्यानयोगस्य महत्त्वं वर्णयति –

"नान्तःप्रज्ञं न बहिः प्रज्ञं नोभयतःप्रज्ञं न प्रज्ञाघनं न प्राज्ञं नाप्रज्ञम्। अदृश्यमव्याहार्यमग्राह्यमलक्षणमचिन्त्यमव्यापदेश्यमेकात्मप्रत्यसारं प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः।।"[13]

अत्र ध्यानयोगः तुरीयावस्थायां प्रवेशाय मार्गः निर्दिष्टः। मन्त्रोऽयं माण्डूक्योपनिषदि वर्तते, यत्र तुरीयस्य स्वरूपं प्रतिपाद्यते।

विशेषः —

न अन्तःप्रज्ञः– सः चेतनया केवलं अन्तर्मुखं नास्ति (स्वप्नस्थानीव चेतना नास्ति)। न बहिःप्रज्ञः– न च केवलं बाह्यमुखं चेतनया युक्तः अस्ति (जाग्रत्स्थानीव चेतना नास्ति)। नोभयतःप्रज्ञः– न च अन्तर्बहिः चेतनयोः मिश्रितस्वरूपं तस्य अस्ति (सुषुप्तिस्थानीयं नास्ति)। न प्रज्ञाधनम्– सः केवलं ज्ञानमात्रं नास्ति (सर्वज्ञता या सर्वोपलभ्य स्वरूपं नास्ति)। अदृश्यम्– इन्द्रियगोचरं नास्ति। अव्याहार्यम्– वचनातीतमस्ति, यतः शब्दैरनिर्वचनीयः। अग्राह्यम् – ज्ञानेन्द्रियैः ग्राह्यं नास्ति। अलक्षणम्– लक्षणरहितं, यतो लक्षणानि वस्तूनां विशिष्टधर्मान् सूचयन्ति, किन्तु अयं सर्वलक्षणातीतः। अचिन्त्यम्– चिन्तनातीतं, बुद्धा गम्यं नास्ति। अव्यापदेश्यम्– कथनयोग्यं नास्ति। एकात्मप्रत्ययसारम्– केवलम् आत्मनः प्रत्ययेन अनुभवनयोग्यं, बाह्यप्रमाणैः न ज्ञायते। प्रपञ्चोपशमम्– सम्पूर्णप्रपञ्चस्य उपशमनं तस्य स्वरूपम्। शान्तम् – निःशेषशान्तिस्वरूपम्। शिवम्– कल्याणमयम्, सर्वदुःखनिवृत्तिरूपम्। अद्वैतम्– द्वैताभावयुक्तं, केवलं आत्मस्वरूपम्। चतुर्थं मन्यन्ते– जाग्रत्, स्वप्न, सुषुप्ति– एतानि त्रयाणि अवस्थाजातानि विहाय चतुर्थत्वेन अनुभूयते। स आत्मा स विज्ञेयः– एषा आत्मा एव ज्ञातव्यः।

अस्य साम्प्रतिकनये प्रासङ्गिकता—

मन्त्रोऽयं ध्यानयोगपरम्परायां परममहत्त्वपूर्णः, यतो हि ध्यानस्य परमलक्ष्यं "तुरीय" अवस्थायामेव स्थितिः।

1. ध्यानयोगे तुरीयप्राप्तिः– योगशास्त्रेषु, विशेषतः पतञ्जलियोगदर्शनस्य समाधिपादे, ध्यानस्य परमफलं कैवल्यं वा समाधिः इत्युच्यते। अत्र तुरीयस्थितिः समाधेः परमस्वरूपं भवति।

2. प्रपञ्चोपशमः ध्यानस्य लक्ष्यं– ध्यानस्य मुख्यलक्षणं "प्रपञ्चस्य विलयः" इत्यस्ति। मन्त्रोऽयं तुरीयस्य स्वरूपं प्रदर्शयति, यत्र सम्पूर्णबाह्यविषयाणां शान्तिः भवति।

3. अद्वैतबोधस्य प्रासङ्गिकता– साम्प्रतिकयोगपरम्परायां, विशेषतः अद्वैतवेदान्तदृष्ट्या, ध्यानस्य फलस्वरूपम् आत्मबोधः इत्युच्यते। मन्त्रऽयं आत्मतत्त्वस्य प्रत्यक्षानुभवानुकूलं प्रदर्शयति।

अतः, मन्त्रऽयं केवलं दार्शनिकतया न, अपि तु प्रत्यक्षानुभवेन ध्यानयोगपरम्परायामपि परमावश्यकः इत्यवगम्यते।

ध्यानयोगसाधनाय मार्गः —

वेदान्तदर्शने ध्यानयोगस्य प्रायोगिकं पक्षं भगवद्गीतायां विस्तृतं वर्णितम्। ध्यानयोगः न केवलं सैद्धान्तिकम् अपितु व्यावहारिकजीवने अपि प्रासङ्गिकः। अयं चित्तस्य विकाराणां नाशनं, चित्तशुद्धिं च उपनयति। तस्य साधनाय मार्गः भगवद्गीतायां स्पष्टं वर्णितम्—

"युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु।
युक्तस्वप्नावबोधस्य योगो भवति दुःखहा।"[14]

योगध्यानं संयमं च, आत्मसंयमं जीवनस्य सर्वत्र आवश्यकम्। वेदान्तदर्शने एषा प्रणाली मोक्षप्राप्तये उपयुक्तं साधनं भवति।

अस्य साम्प्रतिकानये प्रासङ्गिकता —

वेदान्तदर्शनं तथा ध्यानयोगपरम्परा न केवलं प्राचीनभारतीयसंस्कृतेः अंशः अपितु साम्प्रतिकानये अपि अतीव प्रासङ्गिका। आधुनिककालस्य जीवनं तीव्रगत्यात्मकं, मानसिकचिन्तायुक्तं च अस्ति। अत्र ध्यानयोगः आत्मशान्तिं, चित्तशुद्धिं तथा मानसिकसन्तुलनं प्रददाति।

मानसिकक्लेशनिवारणम्—

साम्प्रतिककालः जीवनशैली चिन्तापूर्णः। व्यवसायः, परिवारः तथा सामाजिकदायित्वानि मानवं मानसिकरोगानां जालं प्रक्षिपन्ति। ध्यानयोगौ चित्तस्य विक्षेपानां नाशनं कुरुतः। आधुनिकवैज्ञानिकानां शोधाः अपि मनःशान्तये ध्यानस्य उपयोगं सिद्धं कुर्वन्ति। उपनिषदः अस्य महत्वं यथा वर्णयति: — "शान्तं शिवमद्वैतं।"[15] ध्यानयोगस्य अभ्यासः मनसः स्थिरताम् अन्तःशक्तिं च विकाशयति।

स्वास्थ्यस्य संरक्षणम्—

आधुनिकनये शारीरिकरोगाः विशेषतः रक्तचापः, मधुमेहः, हृदयव्याधयः च सामान्याः इति। योगः प्राणायामः च शरीरं सुदृढं कुर्वन्ति। ध्यानं मानसिकस्वास्थ्यं तथा शरीरस्य रोगप्रतिरोधक्षमतां वर्धयति। वैज्ञानिकदृष्ट्या, अष्टाङ्गयोगः[16] (यम, नियम, आसन, प्राणायामः, प्रत्याहारः, धारणा, ध्यान, समाधिः) समग्रस्वास्थ्याय उपयोगी।

नैतिकमूल्यानां विकाशः—

वर्तमानकालः नैतिकसङ्कटेन पीडितः। ध्यानयोगः व्यक्तित्वस्य शुद्धिं तथा दायित्वबोधं जागरयति। यमः (अहिंसा, सत्यं) तथा नियमः (शौचं, सन्तोषः) समाजे नैतिकमूल्यानां पुनस्स्थापनाय सहायकौ। "योगः कर्मसु कौशलम्।"[17] श्लोकोऽयं ध्यानयोगस्य व्यावहारिकमहत्त्वं व्याख्याति।

पर्यावरणसन्तुलनं तथा जीवनदृष्टिः—

आधुनिकमानवः भौतिकसंसाधनानाम् अधिकोपयोगेन पर्यावरणं हानिकृतवान्। ध्यानयोगः "सर्वं खल्विदं ब्रह्म"[18] इत्यादि विचारं प्रोत्साहयति। प्रकृतिसंरक्षणं, संतुलितोपभोगं च मानवस्य जीवनदृष्टिं निरूपयति।

शिक्षा तथा नेतृत्वे ध्यानयोगः—

साम्प्रतिकशिक्षायां ध्यानयोगः विद्यार्थीषु नेतृत्वकर्तृषु च आत्मानुशासनं तथा ध्यानकौशलं वर्धयति। विद्यार्थीनां चित्ते स्थैर्यं तथा स्मरणशक्तिं विकाशयति। नेतृत्वकर्तृत्वे योगः धैर्यं, विवेकं च प्रोत्साहयति।

वैश्विकसन्दर्भे अध्यात्मः तथा शान्तिः—

वर्तमानकालः सङ्घर्षमयः। राष्ट्राणां मध्ये शस्त्रस्पर्धा, आतङ्कवादः तथा आर्थिकविभेदः शान्तिं बाधयन्ति। ध्यानयोगः "वसुधैव कुटुम्बकम्"[19] इत्यादि विचारं प्रोत्साहयति। मानवतावादस्य, सहास्तित्वस्य च भावना विकशितुं योगः उपयोगी।

उपसंहारः—

वेदान्तीया ध्यानयोगपरम्परा आत्मज्ञानं, चित्तशुद्धिं च साधयति। एषा परम्परा मानसिकशान्तेः,

आत्मसंयमस्य च श्रेष्ठं साधनं भवति। साम्प्रतिककाले यत्र मानवः चिन्तया व्यथितः अस्ति, तत्र अस्य परम्परायाः विशेषं महत्त्वं विद्यते। ध्यानयोगस्य अभ्यासेन मनुष्यः आत्मस्वरूपं ज्ञात्वा ब्रह्मसाक्षात्कारं प्राप्नोति। अतः वेदान्तीया ध्यानयोगपरम्परा साम्प्रतिकनये न केवलम् आध्यात्मिकप्रगत्यै अपितु मानसिकशारीरिकस्वास्थ्याय अपि परमावश्यकं वर्तते। अस्य परम्परायाः पुनर्जागरणं सर्वजनहिताय चिरकालं प्रासङ्गिकं भवति। अयम् आध्यात्मिकः मार्गः जीवनस्य चिन्तां शमयति, स्वस्थं च सन्तुलितं जीवनं प्रोत्साहयति। अतः, वेदान्तदर्शनस्य अयं परम्परा न केवलम् अतीतानाम् ऋषीणां दर्शनम् अपितु वर्तमानस्य मानवानां समस्यासु समाधानं व्यावहारिकजीवने चापि अतीव महत्वपूर्णा वर्तते। "तस्मात् योगाय युज्यस्व योगः कर्मसु कौशलम्।"[20] वेदान्ते ध्यानयोगपरम्परा जीवनस्य गूढार्थमुद्घाटयति, आत्मनः परमार्थानुभूतेः माध्यमं च प्रददाति। अतः एषा परम्परा साधकानां मोक्षाय नित्यं प्रेरयति।"स्वस्थं मनः, शान्तं चित्तं, सन्तुलितं जीवनं - ध्यानयोगस्य फलम् इति।"

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रहस्यामृतमहाकाव्यस्य परिचयः कथावस्तुविमर्शश्च

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Abstract: अस्माकं पुण्यभूमिः भारतवर्षम्। महामनीषिणाम् ऋषीणाम् आदर्शभूतेयं भूमिर्भवति। अत्रानेके कवयः प्रादूर्भूताः, तेषां बहुमूल्यकृतिभिः सुसमृद्धं संस्कृतवाङ्मयमद्यावधि अनवरुद्धतया वर्धते। भारतस्य प्रत्येकमपि राज्यमेतैः सुकृतिभिः कविभिः सदा सुप्रतिष्ठितं श्रद्धलितं चावलोक्यते। अस्माकं देशे बहवः सुरवाणीसेवकाः प्रादुर्भूय संस्कृतसाहित्यं सेवमानाः वर्तन्ते, किन्तु अद्यावधि तेषां महात्मनां जीवनवृत्तं यथायथं ज्ञातुं न शक्यते। रहस्यामृतकाव्यप्रणेतुस्तत्रभवतो श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्य-महोदयस्य जीवनवृत्तमपि तथैव। सः कस्मिन् माहेन्द्रक्षणे जन्मालभत इति विशेषतया वक्तुं न शक्यते। तस्य नैकाः कृतयः सरस्वतीसभामण्डपे पुष्पमालासदृशाः विराजन्ते।

Keywords: श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यः, शोभाकरवंशः, रहस्यामृतम्, श्रीपार्वत्युत्पत्तिः, शिवपार्वतीविवाहः, वाराणसीनिर्माणम्, वसन्तकालः

कविपरिचयः —

संस्कृतसाहित्ये वङ्गीयानां योगदानमद्वितीयमस्ति, न केवलं साहित्ये अपितु व्याकरण-ज्योतिषदर्शनगणिततन्त्रशास्त्रवास्तुशास्त्रायुर्वेदादिषु सर्वेष्वपि शास्त्रेषु निष्णाताः पण्डितप्रकाण्डाः अत्रासन्। संस्कृतसाहित्यगगने उज्ज्वलज्योतिष्कस्वरूपाणां महाकवीनां मध्ये रहस्यामृतमहाकाव्यस्य रचयितुः श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यमहोदयस्य महत्त्वपूर्णं स्थानं वर्तते। श्रीबाणेश्वरविद्यालङ्कार-भट्टाचार्यः वङ्गसन्तानः आसीत्। आनुमानिक-1665 खृष्टाब्दे हुगलीजनपदस्य गुप्तिपाडा-इत्याख्ये स्थाने सद्ब्राह्मणपरिवारे प्रख्यातशोभाकरवंशे तस्य जन्म अभूत्। तस्य पिता शोभाकरगोत्रीयः नैयायिकः रामदेवतर्कवागीशः आसीत्। पितामहस्य नाम विष्णुसिद्धान्तभट्टाचार्यः। शैशवादेव सोऽसाधारणः मेधावी आसीत्। प्रतिभा तस्य वहुमुखी। यथा काव्येषु तथा नाटकादिषु तस्य लेखनी धन्या।

श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यमहोदयः नदीयामण्डलस्य नवद्वीपाधिपतेः राज्ञः महाराजकृष्णचन्द्र-रायस्य राजसभायां नवरत्नेषु अन्यतमः श्रेष्ठरत्नमासीत्। संस्कृतभाषायां तथा साहित्ये तस्य अगाधपाण्डित्यमासीत। संस्कृतविदुषां शिक्षार्थिनां च कृते सः बहून् ग्रन्थान् व्यरचयत्। अद्यावधि बाणेश्वरस्य नव काव्यरत्नानि आविष्कृतानि सन्ति।

रहस्यामृतम् — रहस्यामृतं श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्येण विरचितमेकं महाकाव्यम्। अस्मिन् ग्रन्थे शिवपार्वत्योः विवाहस्य हृदयहारिणी कथा कविना मुख्यविषयरूपेण उपनिबद्धा। महादेवेन सह पार्वत्याः विवाहात् काशीधामे अधिष्ठानपर्यन्तमस्मिन् महाकाव्ये वर्णितमस्ति।

कृपारामघोषानुरोधेन काशीधाम्नि कालिदासविरचितस्य कुमारसम्भवस्य आख्यानमवलम्ब्य श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यमहोदयः स्वप्रतिभया नवीनं महाकाव्यमिदं रचयामास। कविनात्र कालिदासवर्णितशिवपार्वतीकथा बहुधा परिवर्तिता। शिवपार्वतीकथा वेदे, पुराणेऽपि उपलभ्यते। यथा— श्रीपार्वत्युत्पत्तिः, शिवाश्रमदर्शनः, पार्वतीपरिचर्यानियुक्तिः, पार्वतीतपःप्रवृत्तिः, रतिविलापः, पार्वतीतपश्चरणः, गंगाम्भसि पतनम्, ईशस्तुतिः, पार्वतीरूपगुणवर्णनम्, शिवदोष-वर्णनम्, शिवप्राप्तिः/ शिवप्रसादः, तपःफलोदयः, शिवपार्वतीपरिणयः, हरपार्वतीरहस्यम्, वाराणसीपरिचयः, वाराणसीनिर्माणम्, शिवयोः पूजनम्, शिवरामसमागमः, त्रैलोक्यराज्ये अच्युताभिषेकश्चेति। संस्कृतकाव्यप्रपञ्चे 'रहस्यामृतम्' अतीव उत्कृष्टपदमलङ्करोति। काव्येऽस्मिन् विंशतिसर्गेषु ६१४ श्लोकाः सन्ति।

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20.	30	त्रैलोक्यराज्ये अच्युताभिषेकः

श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यकृतस्य 'रहस्यामृतम्' इति महाकाव्यस्य वैशिष्ट्यं कतिपयैः शब्दैः प्रतिपाद्यते। स्वयं लेखकः एव मङ्गलश्लोकैरगर्हितभीष्टसिद्धिरूपं समुचितविघ्ननाशकदेवनमस्कारात्मकं मङ्गलं ग्रन्थस्य समग्रस्य निर्विघ्नपरिसमाप्त्यर्थं शिष्टाचारार्थं ग्रन्थादौ निबध्नन् ग्रन्थविषये ब्रवीति—

ॐ नमो महागणपतये

"या शर्वादिसुपर्वदुर्वचमहाध्यानाध्वदूरे स्थिता
सर्वाभीप्सितकल्पवल्लिरतुला दुर्वारदुःखापहा।
चूडोल्लासितशर्वरीमनिकला खर्वान्यखर्वा महा-
गर्वा पर्वतसार्वभौमतनया भूयान्महाभूतये।।"

अत्र नायकः देवादिदेवः महादेवः, नायिका च जगज्जननी माता पार्वती। श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यस्य रचनाशैली अतिरम्या सरला च। काव्यमिदं श्रृङ्गाररसप्रधानम्। व्यञ्जनावैचित्र्यमस्य रचनासु सर्वत्र चित्रितम्। कवेः वाग्भङ्गी विचित्रा अलङ्कारप्रयोगे च स खलु अनन्यसदृशा। सर्गक्रमेण कथावस्तुनो विवरणमित्थमस्ति—

प्रथमसर्गः — अस्य सर्गस्य प्रारम्भे महाकविना जगत्काल्याणाय पार्वतीरूपिण्या आदिशक्त्याः मङ्गलाचरणं कृतम्। सा त्रिपुरेश्वरी, निर्भया, दुष्टानां भयदायिनी। सा सती प्रजापतेः यज्ञे आत्माहुतिं दत्त्वा पुनः शुभे मुहूर्ते हिमालयगृहे जन्म अलभत्। तस्याः दिव्यं तेजस्वि रूपं चन्द्रकलाकोटिसमानं शोभते। पार्वती स्वप्रतिविम्बं दृष्ट्वा हसति, शिवं स्मरन्ती विरहवेदनाञ्च अनुभवति। सा बाल्येऽपि दिव्यतेजसा क्रीडति स्म, शोकञ्च करोति स्म। तस्याः बालोचितानि वाक्यानि हिमालयमेनयोः हर्षवर्धकानि आसन्। सा आदिकारणप्रकृतिस्वरूपा विश्वस्य कल्याणाय हिमालयस्य दुहितारूपेण आविर्भूता।

द्वितीयसर्गः — द्वितीयसर्गे पार्वत्याः कौमार्यं, दिव्यसौन्दर्यं, तपः च वर्ण्यन्ते। सा शिवं स्मृत्त्वा विषण्णा जाता, किञ्च तत्कृते कठिनं तपः आचरत्। पार्वत्याः रूपं सौन्दर्येण तत्त्वज्ञानेन च भूषितम्। तारकासुरः देवान् जीत्वा उत्पातं कृतवान्। सतीशरीरविलयेन शिवः योगसमाधौ स्थितः आसीत्। सती पार्वतीरूपेण पुनः जनिं लेभे। हिमवान् हैमवत्याः सह शिवाश्रमं गत्त्वा तपोनिष्ठं तेजोमयं शिवमपश्यत्। अत्र शिवपार्वत्योः दिव्यसंयोगस्य, सौन्दर्यस्य, भक्तेश्च गम्भीरं वर्णनं दृश्यते।

तृतीयसर्गः — तृतीयसर्गे तावत् पर्वतराजः हिमालयः शिवस्य तपोभूमिम् आगत्य तं समाधिस्थं तेजोमयं शिवं दृष्ट्वा अत्यन्तं विस्मितः, आनन्दितश्च अभवत्। पूर्वतपसः फलरूपेण पार्वत्याः जन्म शिवदर्शनं च प्राप्तमिति सः अचिन्तयत्। वनस्य सौन्दर्यं, शान्ततां, योगिनां साधनास्थलानि च दृष्ट्वा स विस्मयाविष्टः अभवत्। ततः शिवं दृष्ट्वा सः भक्तिभावेन स्तुतिं कृतवान् — "त्वं त्रिनेत्रः, अर्धनारीश्वरः, संहारकर्ता, सर्वाधिष्ठानरूपः, भक्तवत्सलः च।" स्तुतिपरान्ते हिमालयः पार्वत्यै शिवस्य महिमानं निवेद्य तस्य सेवा करणीयेत्युपदेशं दत्तवान्। पश्चात् स भक्तिपूर्वकं शिवं प्रणम्य स्वगृहं प्रतिनिवृत्तः।

चतुर्थसर्गः — अस्मिन् सर्गे पर्वतराजः हिमालयः शिवस्य तपोभूमिम् आगत्य तं समाधिस्थं तेजोमयं शिवं दृष्ट्वा अत्यन्तं विस्मितः, आनन्दितश्च जातः। पूर्वतपसः फलरूपेण पार्वत्याः जन्मं, शिवदर्शनं च प्राप्तमिति स चिन्तयति। वनस्य सौन्दर्यं, शान्तता, योगिनां साधनास्थलानि च दृष्ट्वा स विस्मयाविष्टः अभवत्। ततः शिवं दृष्ट्वा सः भक्तिभावेन स्तुतिं कृतवान्– "त्वं त्रिनेत्रः, अर्धनारीश्वरः, संहारकर्ता, सर्वाधिष्ठानरूपः, भक्तवत्सलः च।" स्तुतिपरान्ते हिमालयः पार्वत्यै शिवस्य महिमानं निवेद्य तस्य सेवा करणीयेति उपदेशं दत्तवान्। पश्चात् स भक्तिपूर्वकं शिवं प्रणम्य स्वगृहं प्रतिनिवृत्तः।

पञ्चमसर्गः — अत्र तावत् भगवान् शिवः ध्यानभङ्गात् कोपेन त्रिनेत्राग्निना कामदेवं दग्धवान्। तदा पतिव्रता रतिः पतिवियोगेन अत्यन्तदुःखिता भूत्वा विलापं कृतवती। सा महादेवं प्रति करुणास्वरेण प्रेमवियोगजन्यवेदनां व्यक्तवती। कामदेवं विना स्वस्य जीवनम् अपूर्णम् इति ज्ञात्वा सा तस्य भस्मरूपं शरीरम् आलिङ्गितुं च इच्छति स्म। तया विरहदुःखं हृदयस्पर्शिवाण्या व्यक्तम्। अन्ते दैवीवाणीं श्रुत्वा रतिः

मायया कामदेवस्य रूपं रक्षितवती, तथा च अधर्मिणां नगरं गता। ततः परं सा रतिः विरहवेदनासहितं भर्तुः पुनरागमनस्य आशया जीवनं यापयति स्म।

षष्ठसर्गः — अस्मिन् सर्गे पार्वत्याः उग्रतपसः मनोहरं वर्णनं कृतमस्ति। सा मातृपितृसखीनां निवारणम् अपि न श्रुतवती, शिवलाभाय दृढसंकल्पा अभवत्। मृत्तिकया निर्मिते कुञ्जे निवसन्ती सा हिमालयकन्या वन्यभोज्यैः जीवनं यापयन्ती अतीव घोरं तपः अकरोत्। शतसूर्यतापैः दग्धा, वर्षधाराभिः शीतला च भूत्वा या तपसा कृशा जाता, सा सर्वं भुवनं कम्पयामास। तस्या उग्रतपसः प्रभावेण नभः, दिशः, नद्यः, मेघाः, पशवः अपि विकृताः अभवन्। देव्योऽपि तस्यास्तपसा कम्पमाना अश्रुपातं कृत्वा विलपन्ति स्म। एतत् सर्वं पार्वत्याः शिवप्राप्तेः पात्रतां सूचयति।

सप्तमसर्गः — अस्मिन् सर्गे पार्वत्याः गङ्गया सह दिव्यसम्बन्धः, तपसः महिमा च मुख्यतया दृश्येते। सा प्रथमं सूर्यतापेन दग्धा, पञ्चतपेन दग्धा, महादेवविरहेण च दग्धा जाता। गङ्गा हिमालयात् उत्पन्ना, मेघजलैः आलिङ्गिता तां स्नात्वा पापानि नाशयति, स्वधामं प्रत्यागच्छति च। नदीतीरं पुष्पैः शोभमानं, परंतु तारकाः अपहसन्ति। चन्द्र-किरण-वारिजैः मुक्ताफलराशयैः तं भ्रमोत् जातं यद् तारा आकाशे अतः जलमध्ये? गङ्गा आत्मनः मुखरूपेण पद्मं धृता, देवसहिता सर्वान् आनन्दयति। कमलिनी भूत्वा, हिमशीतलेन कमलाकरः अपि पराजितः। हिमागमने हिमालयो रुष्टः, जनाः जानन्ति यत् गङ्गा शिवशिरसि प्रवहन्ती सा परीक्षणाय समृद्धा। एवं सा तपसा गङ्गामेकीकृत्य, स्वर्णगङ्गां प्रविश्य, स्वस्य तेजसा तां पराजयति।

अष्टमसर्गः — अस्मिन् सर्गे दृश्यते यत् वसन्तकाले आगतेऽपि तपोवनस्थिता पार्वती कठोरं तपः अकरोत्। सा पुष्पैः, फलैः, धूपैः, दीपैः च शिवपूजां सम्यक् अकार्षीत्। ध्यानयोगेन शिवं हृदये धारयित्वा भक्त्या स्तुतिं चकार। शिवं प्रति तया प्रार्थितं यत् – "हे दीनदयालो! त्वम् अमृतं त्यक्त्वा विषं पीतवान्। तव कृपया सर्वं साध्यं भवति।" एवम् अनन्यभक्त्या सा शिवकृपां प्राप्तुम् ऐच्छत्।

नवमसर्गः — नवमसर्गे भगवान् शिवः ब्राह्मणवेशं धारयन्नाकाशात् पृथिवीं प्राविशत्। उज्ज्वलरूपधारी सः विप्रः पार्वत्याः तपोवनं समागतः। पार्वत्याः सख्यौ जयविजये तं ब्राह्मणं सादरं पूजार्हमन्येताम्। तेन पार्वत्याः तपस्याः प्रयोजनं पृष्टम्। ततः सख्यौ पार्वत्याः कठोरतपसः प्रयोजनं तत्सकाशान् न्यवेदयताम्। ब्राह्मणरूपी शिवः तस्या अद्वितीयं रूपं, सौन्दर्यं च वर्णयन् उक्तवान् यत् अमृतमपि तस्याः हास्ये नगण्यम्। तस्याः शोभा चन्द्रस्यापि शोभामतिक्रान्तवती इति निगद्य मौनमतिष्ठत्।

दशमसर्गः — अत्र तावत् वर्णितमस्ति यच्छिवः ब्राह्मणरूपं धृत्वा पार्वत्याः तपसः परीक्षां कर्तुं तपोवनं जगाम। सः पार्वत्यै देवानां दोषान् कथयित्वा शिवमपि निनिन्द —"सः वंशहीनः, अशौच्यवेशधारी, श्मशानवासी, विषभक्षकः, भूतपिशाचप्रियः" इति। तया शिवो न वाञ्छनीयः इति बहुशः उक्तं ब्राह्मणरूपं धारयता शिवेन। सख्यौ जयविजये च पृष्टवत्यौ, "कोऽस्ति योग्यो वरः?" तदा शिव एकं दिव्यं महापुरुषं वर्णितवान्, यः वास्तविकतया सः स्वयमेव आसीत्। एषा सर्वाऽपि लीला शिवेन पार्वत्याः भक्तिपरिक्षणार्थं कृता।

एकादशसर्गः — एकादशसर्गे पार्वती शिवस्य निन्दां श्रुत्वा भक्तिपूर्वकं तं ब्राह्मणरूपिणं शिवं प्रणम्य नम्रतया उक्तवती यत् – "रामशिवयोः नाम्नोः श्रवणेनाहं कृतार्थाभवम्। श्रीरामः मम चित्ते, शिवः मे हृदये सदा वसतु"। एतदुक्त्वा अश्रुपूर्णा पार्वती शिवचरणयोः पतिता। ततः प्रसन्नः शिवः स्वं तेजोमयं रूपं

दर्शयित्वा पार्वत्यै वरं दातुं समभाषत – "यत्किञ्चिदपि दुर्लभं तुभ्यं प्रदास्यामि" इति। तस्मिन् क्षणे आकाशे पुष्पवृष्टिः, मङ्गलध्वनि, गानञ्चाभवत्। सर्वे देवाः, ऋषयः, गन्धर्वाः च स्तुत्यात्मकस्तोत्रपाठेन पार्वतीशिवौ पूजयाञ्चक्रुः।

द्वादशसर्गः — अस्मिन् सर्गे पार्वत्याः महतीं भक्तिं दृष्ट्वा शिवः स्वमायारूपं त्यक्त्वा दिव्यरूपं प्रकटयामास। तदा पार्वती मूर्च्छिता, भूमौ पतिता, परं शिवेन करुणया उद्धृता च। साऽपि शिवं दृष्ट्वा भक्तिपूर्वं तस्य स्तुतिं चकार — "त्वमेव सर्वं, जगतः आत्मा, मोक्षस्य साधनं च" इत्यादिना। तस्याः स्तुतिं श्रुत्वा त्रैलोक्ये मङ्गलध्वनिः, पुष्पवृष्टिः, देवगानञ्चाभवत्। पश्चाच्छिवः पार्वत्यै वरं दातुं तामुवाच — "त्वम् आत्मानं वरय"। पार्वत्या प्रणामपूर्वकम् उक्तम् — "मम पिता मे त्वयि दद्यात्" इति।

त्रयोदशसर्गः — अस्मिन् सर्गे दृश्यते यत् शिवपार्वत्योः विवाहाय योग्यम् अवसरं निश्चित्य, हिमालयः सप्तर्षीणां साहाय्येन महोत्सवं कर्तुं प्रवृत्तः। शिवः दिव्यरथेन देवगणैः सहागत्य, ब्रह्मविष्ण्वादीनां सान्निध्ये, ब्रह्मणः पौरोहित्येन विधिवत् विवाहकर्म समाचरत्। मेनादेव्याः पूर्वसंशयं सारस्वतवाक्यै अपाकृत्य हिमालयः स्वकन्यां पार्वतीं श्रद्धया शिवाय प्रादात्। उभयोः दिव्यरूपयोः दर्शनात् सभासदस्याः विस्मिताः अभवन्। गानं, वाद्यम्, नृत्यम् च महोत्सवस्य शोभां वर्धयामासुः। अन्ते त्रैलोक्यस्य शुभाय शिवपार्वत्योः पवित्रः परिणयः संपूर्णः जातः।

चतुर्दशसर्गः — चतुर्मुखो ब्रह्मा, चतुर्भुजो विष्णुश्च शिवस्य विवाहे मङ्गलवचनानि अवोचताम्। बृहस्पतिः हिमालयमवदत् यत् — "पार्वती धन्यास्ति, त्रिपुरान्तकं वरं प्राप्तवती"। देवगणाः तृप्ताः सन्तः स्वगृहं गतवन्तः। हिमालयः शिवाय कन्यां दत्त्वा गर्वमनुभूय — "योग्याय दत्ता कन्या दातारमुन्नयति" इति स्मरति। विवाहपश्चात् हिमालये सुवर्णप्रासादे महोत्सवः अभवत्। शयनकाले पार्वती लज्जया भीता, शिवस्तु तां करुणया सान्त्वयामास। ललाटनेत्रप्रभया सः सम्पूर्णं शयनगृहं प्रकाशितवान्। अन्ते पार्वती शिवस्य चरणयोः पतित्वानन्दमयी अभवत्।

पञ्चदशसर्गः — प्रातःकाले वैतालिकैः शिवपार्वत्योः स्तुतिः काव्यैः कृता। शिवस्य निद्रा विश्वस्य निद्ररूपा इति कथिता, यतो हि तस्य नेत्रनिमीलनेन रात्रिः, उन्मीलनेन दिनं भवति। स्नानानन्तरं स्त्रियः मंगलाचारं कृतवत्यः। एकदा मेनया पार्वत्याः श्वशुरगृहविषये पृष्टं वाक्यं तां खिन्नां कृतवती। सा मानिनी दुःखिता भूत्वा शिवाय निवेदितवती यत् वनं गच्छेयम्, पितृगृहं न। ततः शिवः तया सह हिमालयात् निर्गत्य स्वधाम जगाम। देवी शक्तिरूपा अपि तस्य पादयोः पतिता, सा महाशक्तिः, यस्याः कृपया शिवो मोक्षं ददाति। वाराणसीं प्रति गच्छन् शिवः तस्य महिमानं पार्वत्यै निगदितवान् यत् एषा पुरी ब्रह्मविष्ण्वादिभिरपि स्तोतुं न शक्या। सा मुक्तपुरी सदा तेजस्विनी अस्ति।

षोडशसर्गः — अत्र दृश्यते शिवः पार्वत्या सह वाराणसीं प्राप्य नगरवासिभिः प्रेम्णा समादृतो भवति। स्त्रीसमूहेन पार्वत्यै उपहाराः प्रदत्ताः, वाद्यनिनादैः, मङ्गलगीतैश्च नगरं गुञ्जितम्। मन्दारपारिजातादीनां पुष्पवृष्टिः अभवत्। विश्वकर्मणा निर्मिते रत्नमयगृहे शिवः सिंहासने उपाविशत्। ततः शिवः ब्रह्मादीन् आज्ञापयत् यत् रत्नैः उत्तमं नगरं निर्मीयताम् इति। ते च रत्नमयवाराणसीम् अद्भुतरूपेण क्षणेन एव निर्मितवन्तः। ततः देवासुरगन्धर्वादिभिः रत्नैः शिवः पूजितः। शिवः तान् लिङ्गप्रतिष्ठां कर्तुं समादिशत्। विष्णुः चक्रेण जलाशयं निर्मितवान्। अस्मिन् स्थले असंख्यानि लिङ्गानि, महाविद्याः, चामुण्डाद्याः देव्यः, भैरव्यः, प्रमथगणाः च स्थापिताः। एषा काशी मोक्षदायिनी पुरी शिवस्य प्रियतमस्थलम् इति।

सप्तदशसर्गः — सप्तदशसर्गे वर्णितमस्ति यत् शिवपार्वत्यौ त्रिपुरे प्रतिदिनं प्रातःकाले गङ्गायां स्नात्वा सूर्यपूजां कृत्वा, मौनेन स्वगृहं गच्छतः स्म। पूजायामुभौ आसनशुद्धिं, मातृकान्यासं, ध्यानमुद्रां च कुरुतः स्म। देवैः चन्दनाचले विविधोपहारैः पूजा समारब्धा। पार्वत्या कांस्यपात्रैः, शिवेन रजतपात्रैश्च पूजनं कृतम्। विचित्रधूपैः, पुष्पैः, दीपैः, नैवेद्यैः च पूजां सम्पूर्णां कृत्वा परस्परं प्रणम्य स्तुतिं चक्रतुः। ततः भक्तजनैः "शिव! शिव!" इति कीर्तनं, नर्तनं च कृतम्। सर्वत्र आनन्दस्य महाप्रवाहः अदरीदृश्यत।

अष्टादशसर्गः — अत्र तावदित्थमुक्तमस्ति यत् दिव्यैः देवगणैः परिवृते शिवपार्वत्यौ मध्याह्ने मणिकर्णिकायां स्नानं कृत्वा 'मणिकेश्वरं', 'गंगेश्वरं' च पूजितवत्यौ। पशुपतिनाथं विश्वेश्वरं च पूज्य हवनमपि कृतम्। नन्दिवृषं संतोष्य, ऋषीन् पूज्य, तुलसीवनं अभिषिच्य, विविधवृक्षान् अर्चितवत्यौ। ततः आगतान् मुनीन्, ब्रह्माणं, दैवतान्, अतिथीन् च सत्कारपूर्वकं सन्तर्पितवत्यौ। नन्दिना सूचितं रामागमनं श्रुत्वा, शिवः हर्षोत्कण्ठितः सन् शीघ्रं तं द्रष्टुं निर्गतः। गणैः सह रामस्य स्वागतार्थं सञ्जातो महान् कोलाहलः, यत्र शिवगणाः रामस्य महिमानं कीर्तयन्तः आसन्।

ऊनविंशतिसर्गः — उपान्तिमसर्गे रामस्य आगमनवार्तां श्रुत्वा शिवः हर्षविह्वलः पुष्पकविमानं समाश्रित्य रामं दृष्ट्वा प्रेम्णा आलिङ्गितवान्। तयोः समागमं दृष्ट्वा जनाः वर्षाशरद्भ्रान्तमेघयोरिव संगमम् अन्वभवन्। शिवः रामं पूजयन् तस्य नामस्मरणमेव मुक्तिदमिति प्रत्यपादयत्। रामेण सह लक्ष्मण-भरत-शत्रुघ्नान् चालिङ्ग्य, सीतायाः सत्काराय पार्वतीं समादिदेश। अन्नपूर्णादेव्याः प्रसादेन देवाः भक्ताः च तर्पिताः। त्रिपुरसुन्दरीपार्वत्या सह स्वयं विश्वेश्वरः अतीव प्रीतिपूर्वकं भोजनं कृतवान्। अन्नप्रसादं प्राप्य एकः दरिद्रब्राह्मणः अपि तत्क्षणं मोक्षमवाप।

विंशतिसर्गः — अन्तिमसर्गे उल्लिखितं यद् तदनन्तरं शिवपार्वत्यौ ताम्बूलं स्वीकृत्य परस्परं हास्यं कुर्वत्यौ अदृश्येते। शिवस्य आज्ञया देवाः स्वगृहाणि गत्वा शय्यासु उपविष्टाः। तृतीयायामे सभायां देवाः रत्नप्रभाभिः उज्ज्वलायाम् उपविष्टाः। रामायणं महाभारतं च श्रुत्वा शिवं देवाः प्रसन्नं कुर्वन्ति स्म। शिवपार्वत्योः आनन्दः मङ्गलैः स्तोत्रैः संगीतैः च वर्धितः। रात्रौ मध्यरात्रौ चन्द्रशेखरः रहस्यमयीं क्रीडामकुर्वन्। पार्वत्याः प्रतिविम्बं दृष्ट्वा शिवः खिन्नः अभवत्, तदा प्रेममिलनम् अभवत्। विश्वेश्वरः सर्वदेवान् समाश्वास्य अभिषिक्तः, भक्तानां कृपां करोति स्म।

उपसंहारः —

श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यः विभिन्नानाम् अलंकाराणां विन्यासे अतीव निपुणः आसीत्। विशेषतः विरोधाभास-उपमा-रूपकम्-अनुप्रासः-इत्यादीनाम् अलङ्काराणां प्रयोगे कविः सिद्धहस्तः आसीत्। काव्यसौन्दर्याय शार्दूलविक्रीडितम्-उपजाति-इन्द्रवज्रा-उपेन्द्रवज्रा-वसन्ततिलका-सुन्दरी इत्यादीनां छन्दसां सम्यक् योजनं कविना कृतम्।

"अभयापि भयातिशोभना
त्रिपुरापि त्रिपुरान्तकप्रिया ।
अगजापि गजाननप्रसू-
र्भजतां कल्पलतास्तु भूतये।।"

सुन्दरशब्दविन्यासः, समुचितभावनिर्वाहः, प्रकृतिचित्रणम्, अपूर्वकल्पना चास्य महाकाव्यस्य शोभां वर्धयन्ति। नूतनानां शब्दानां प्रयोगे कविः अद्वितीयः आसीत्। वर्णनायाः वैचित्र्यं शब्दार्थयोः वैभवं चास्मिन् महाकाव्ये सर्वत्र दरीदृश्येते। श्रीबाणेश्वरविद्यालङ्कारभट्टाचार्यमहोदयस्य रहस्यामृतमहाकाव्ये

पाण्डित्यवैदग्ध्यकवित्वानां त्रिवेणीसङ्गमः बोभूयते।

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महर्षिदयानन्ददृष्ट्या अग्निविमर्शः

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Abstract : अग्निशब्दः वैदिकसन्दर्भे प्रचलितः शब्दो वर्तते। यद्यपि अग्निशब्दः प्रचलितो वर्तते तथापि शब्दोऽयं रहस्यावृतम्। अयं शब्दः अर्थवैचित्र्येण प्रगाढं तात्पर्यमावहति। वैदिकसाहित्ये अग्निः विविधरूपेण विद्यते। अग्नेः रूपत्रयं विद्यते। यथा— पार्थिवः अग्निः, अन्तरिक्षः अग्निः, द्युस्थानीयः अग्निः च। शब्दोऽयं पारिभाषिकशब्दरुपेण दृश्यते। लौकिकभाषायां अग्नि तेजस्वीरुपेण समुपलभ्यते। अस्मिन् विषये आर्यसमाजस्य संस्थापकः महर्षि दयानन्द सरस्वती स्वस्य विश्लेषणात्मकं अभिमतं प्रदत्तवान्। महर्षिदयानन्देन अग्निशब्दस्य अर्थरूपेण परमेश्वरः भौतिकः चेति अर्थद्वयं कृतम्। पुनः दयानन्देन अन्नादशब्दः अग्नेः द्योतकरूपेण स्वीकृयते। इतोऽपि अग्निः शब्दस्य विविधाः अर्थाः सन्तिः। महर्षिदयानन्दमतानुसारम् एतेषां सर्वेषां अर्थानां सम्यक् विश्लेषणं प्रवन्धेऽस्मिन् सविशदं कृतम्।

Keywords: वैदिकवाङ्मयः, दयानन्द सरस्वती, अग्निः, परमेश्वरः,तेजस्वी।

भूमिका : —

वैदिकवाङ्मये अग्निशब्दः अतीव महत्त्वपूर्णः वर्तते। अग्निशब्दः अग्-अगि-इणादिगत्यर्थकधातुयोगेन निष्पन्नः भवति। यद्यपि शब्दोऽयं प्रचलितः वर्तते तथापि वैदिकभाषायां शब्दोऽयं प्रसिद्धः तात्पर्यमण्डितः च वर्तते। अग्निविषये कथितमस्ति यत् "योऽञ्चति अच्यते अगति अंगति"[1] अर्थात् य प्रकाशकरूपेण ज्योतिर्मयरूपेण च विराजते सोऽग्निः। वैदिकसंस्कृतसाहित्ये अग्निशब्दस्य विविधाः अर्थाः दृश्यन्ते। वैदिकवाङ्मये अग्नेः रूपत्रयं विद्यते। यथा पार्थिवः अग्निः, अन्तरिक्षः अग्निः, द्युस्थानीयः अग्निः च। ऋग्वेदे अग्निविषयकाः विविधाः तत्त्वसमृद्धाः मन्त्राः सन्ति। तत्र अग्निः ईश्वररूपेण शक्तिरूपेण तेजरूपेण व्यापकतत्त्वरूपेण च वर्णितः। ऋग्वेदस्य प्रथमसूक्ते अग्निविषये तत्संरक्षकभूतेन ऋषिणा मधुच्छन्दसा वैश्वामित्रेण कथितं यद् अग्निः पुरोहितभूतः, कुतो हि यथा राजदरवारे राज्ञः पार्श्वे स्थित्वा राज्ञः सर्वम् अभिष्टं कार्यं सम्पादयति तथैव अग्निः अपि दैविकयज्ञादिकार्यं लौकिकहोमादिकार्यं च सर्वम् अभिष्टं कार्यं निष्पादयति। ततः सोऽग्निः दानादिगुणयुक्तत्वात् यज्ञस्य देवसदृशः। देवानां यज्ञेषु होतुः कार्यसम्पादकत्वात् ऋत्विग्भूतः। यथा ऐतरेयब्राह्मणेनापि आम्नातम् "अग्निर्वै देवानां होता" इति।[2] तदनु सोऽग्निः रत्नधारकः अर्थात् रत्नादिपदार्थानां धारकः। यागफलरूपाणां रत्नानाम् अतिशयेन धारयितारं पोषयितारं चेति सायणाचार्यमतम्।[3] "अग्निर्वै सर्वा देवताः"[4] इति वचनानुसेरेण अग्निः देवेषु श्रेष्ठः। तस्मात् सोऽग्निः पुरातनैः भृग्वङ्गिरादिभिः ऋषिभिः नूतनैश्च इदानीन्तनैः अस्माभिः अपि स्तुत्यः। यथोक्तं "अग्निः पूर्वेभिः ऋषिभिरीड्यो नूतनैरुत। स देवां एह वक्षति।"[5] अन्तरिक्षरूपस्य अग्नेः माहात्म्यविषये ऋग्वेदस्य ऋषिणा प्रोक्तम्– "सूर्यो न दिवास्पातु वातो अन्तरिक्षात् अग्निर्नः पार्थिवेश्यः।"[6] ऋग्वेदे उल्लेखोऽस्ति यत् यः अग्निं धारयति स धनवान्, तेजस्वी, यशस्वी च भवति। अत उच्यते—

"अग्निना रयिमश्नवत् पोषमेव दिवे दिवे।
यशसं वीरवत्तमम्।।"[7]

द्यौस्थानीयाग्निविषये अथर्ववेदस्य ऋषिणा प्रार्थितं "सूर्य चक्षुषा मा पाहि।"[8] मैत्रायणिसंहितायाम् अग्निपरकमन्त्राः संग्रहिताः सुसज्जिताः च दृश्यन्ते। तत्र अग्निविषयान् ऋग्वेदमन्त्रान् आधारिकृत्य पवमानः, पावकः, शुचि च शब्दाः समुल्लिखिताः सन्ति। यथा- (क) "अग्निः ऋषिः पवमानः पाञ्चजन्यः।"[9] (ख) "अग्ने: पावक रोचिषा।"[10] (ग) "अग्निः शुचिव्रततमः"[11] इति।

ब्राह्मणसाहित्येऽपि अग्निः विविधरूपेण वर्णितः। ऐतरेयब्राह्मणे अग्नेः सप्तशरीरस्य वर्णनं समस्ति।[12] यथा— वायुः, इन्द्रवायुः, मित्रावरुणरूपः अग्निः च इति। ऐतरेयब्राह्मणवत् सामवेदीयब्राह्मणेऽपि तेजोरूपस्य अग्नितत्त्वस्य वर्णनं विद्यते। अरुणस्य पुत्रः आरुणिः याज्ञवल्क्यस्य गुरुः आसीत्। स स्व पौत्राय तेजविज्ञानस्य ज्ञानं दत्तवान्। जैमिनीयब्राह्मणे अग्नेः कृते भूपतिः भुवनपतिः भूतपतिः च आदिसंज्ञा संगृह्यते।[13] शतपथब्राह्मणे स्पष्टतया शुक्लरूपयुक्तस्य अग्नेः वर्णनं दृश्यते— "यत् शुक्लं तदाग्नेयं यत् कृष्णं तत् सौम्यम्।"[14] छान्दोग्योपनिषदि अपि अग्नेः वर्णविषयः उल्लेखः अस्ति—

"यदग्नेरोहितरूपं तेजसस्तद्रूपं यच्छुक्लं
तदपां. यत्कृष्णं तदन्नस्यापागादग्निरग्नित्वं
वाचारम्भणं विकारो नामधेयं त्रीणि रूपाणीत्येव सत्यम्।।"[15]

अर्थात् अग्नौ विहितः रक्तवर्णः तेजरूपस्य प्रतीकरूपेण, श्वेतवर्णः जलस्य प्रतीकरूपेण, कृष्णवर्णः अन्नरूपेण च विद्यन्ते।

निरुक्तकारः आचार्ययास्कः अग्नेः देवताविषयकं विचारं सप्तमाध्याये उपस्थापयन् आह— "तिस्र एव देवता इति नैरुक्ताः।"[16] तत्र अग्निः पृथिवीस्थानः। अनन्तरम् सः अग्नेः स्वरूपविषये उक्तवान्— "यज्ञेन यज्ञमयजन्त देवाः, अग्निनाग्निमजयजन्त देवाः, अग्निः पशुरासीत् तमालभ्यन्त तेनाजयन्तेति च ब्राह्मणम्। तानि धर्माणि प्रथमान्यासन्, ते ह नाकं महिमानः समसेवन्त, यत्र पूर्वे साध्याः सन्ति देवाः, साधनाः, द्युस्थानो देवगण इति नैरुक्ताः।"[17]

एवं वैदिकसाहित्ये अग्निः विविधरूपेण विद्यते। महीधर-उवट-सायणादिभिः प्रमुखैः विद्वद्भिः भाष्ये अग्निविषयः लिखितः। परन्तु तेन महर्षिणा कृतः अग्निविमर्शः अन्यतमः वर्तते। अग्नितत्त्वस्य किं माहात्म्यम्? किं वा तस्य स्वरूपम्? इत्यादिविषये दिग्दर्शनार्थं महर्षिदयानन्ददृष्ट्या अग्निविमर्शः इति विषयः निर्वाचितः।

अग्निशब्दविमर्शः—

अग्निशब्दस्य व्युत्पत्तिविषये आचार्येण दयानन्देन स्वाभिमतं प्रदत्तं "गतेस्त्रयोऽर्थाः ज्ञानं गमनं प्राप्तिश्चेति, पूजनं नाम सत्कारः" इति।[18] अर्थात् यः ज्ञानस्वरूपं सर्वत्र पुज्यः च तस्य परमेश्वरस्य नाम अग्निः। पुनः भिन्नरूपेण उक्तम् "अच्यते प्राप्यते सक्रियते वा वेदादिभिः शास्त्रैर्विद्वद्भिश्चेत्यग्निः परमेश्वरः"[19] अर्थात् यः ज्ञानरूपेण सक्रियरूपेण च सर्वत्र लभ्यते सोऽग्निः।

महर्षिदयानन्देन अग्निशब्दस्य द्योतकरूपेण परमेश्वरः भौतिकः चेति अर्थद्वयं कृतम्। महर्षिणा "अग्निमीळे पुरोहितम्"[20] इत्यस्मिन् मन्त्रे अग्निशब्दस्य परमेश्वरः इत्यर्थः कृतः। विषयेऽस्मिन् महर्षिणा दयानन्देन विद्यानेत्रात् पञ्च प्रमाणानि आधाराररूपेण उल्लिखितानि। यथा— (क) "इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यः स सुवर्णो गरुत्मान्। एकं सद् विप्राः बहुदा वदन्त्यग्निं यमं

मातरिश्वानमाहुः।।"[21], (ख) "तदेवाग्निस्तदादित्यस्तद्वायुस्तदु चन्द्रमाः। तदेव शुक्रं तद् ब्रह्म ता आपः स प्रजापतिः।।"[22] (ग) "अग्निर्होता कविक्रतुः सत्यश्चित्रश्रवस्तमः। देवो देवेभिरा गमत्।।"[23] (घ) "यत्सच्चिदानन्दादिलक्षणं ब्रह्म तदेवात्राग्न्यादिनामवाच्यमिति बोधम्। ब्रह्म ह्यग्निः।।"[24] (ङ) "आत्मा वा अग्निः"[25] चेति। अनन्तरं "अयं वा अग्निः प्रजाश्च प्रजापतिश्च"[26] अस्मात् प्रमाणात् मन्त्रे स्थितेन प्रजाशब्देन दयानन्देन भौतिकाग्निः एवञ्च प्रजापतिशब्देन परमेश्वरः इति अर्थः कृतः। भौतिकाग्निः कथम्? तस्य प्रयोगः वा कीदृशः? इति विषयेऽस्मिन् मन्त्रे लिखितमस्ति "यत्सुसमिद्धाय शोचिषे घृतं तीव्रं जुहोतन। अग्नये जातवेदसे।"[27] पुनरपि तेन महर्षिणा "अग्निर्वै सर्वा देवताः"[28] अनेन प्रमाणेन अग्निशब्दस्य कृते परमेश्वरः सांसारिकाग्निः चेति अर्थद्वयं संगृह्यते, यः परमेश्वरः शब्दस्य द्योतकः भवति। कारणमत्र सर्वदेवताशब्देन परमेश्वरार्थस्य ग्रहणं भवति। अनन्तरं 'संवत्सरोऽग्निः' प्रभृतिः इति प्रमाणेन अपि अग्निशब्दस्य परमेश्वरः इत्यर्थः गृहीतः। अग्निशब्दस्य निर्वचनविषये यास्काचार्ये तु स्वच्छन्दप्रवृत्तिशीलः दृश्यते। यथोक्तम्— "अग्रणीभर्वति। अग्रं यज्ञेषु प्रणीयते। अङ्गं नयति सन्नममानः। अक्नोपनो भवतीति स्थौलाष्ठीवि। न क्नोपयति न स्नेहयति, विरुक्षी करोतित्यर्थः।"[29] अस्मिन् विषये निरुक्तकारस्य मतं स्वीकृत्य आचार्येण दयानन्देन अग्निशब्दस्य परमेश्वरः भौतिकः चेति अनयोः शब्दद्वयोर्वाचकरूपेण स्वीक्रियते। तत्र 'अग्रणी' इति शब्देन उत्तमः परमेश्वरः इति विज्ञायते। यतो हि 'इन् गतौ' इति धातुः ज्ञानार्थकः भवति। तत्र 'इतात्' इति पदात् ज्ञानस्वरूपः परमेश्वरः विवेच्यते। पुनः 'दग्धात्' इति पदेन केवलं भौतिकाग्निरेव बोध्यते। अनन्तरम् अक्तात् नीतात् च एतौ द्वौ शब्दौ परमेश्वरस्य भौतिकशब्दस्य च प्रयोज्येते। पुनः "उत्तरे ज्योतिंषी एतेन नामाधेयेन भजेते"[30] अनेन वाक्येन अग्निशब्देन परमेश्वरः भौतिकाग्निश्च अर्थद्वयं गृहीतम्। पुनः शतपथब्राह्मणग्रन्थेऽपि अग्निः भौतिकाग्निरूपेण संलक्ष्यते।

उपनिषत्सु तैत्तिरीयोपनिषद् प्रसिद्धोपनिषद् अस्ति। तत्र समुल्लिखितः परमेश्वररूपाग्निः दयानन्दानुसारं "अन्नादः" इति नाम्ना अभिहीतः। तत्र अन्नादशब्दः अग्नेः द्योतकरूपेण वर्तते। यः परमेश्वरस्य वाचकोऽस्ति। यथा— "तद्यदेनं मुखादजनयत्तस्मादन्नादोऽग्निः स यो हैवमेतग्निमन्नादं वेदान्नादो हैव भवति।"[31]

अग्निशब्दस्य न केवलमीश्वर एव नाम अस्ति अपितु तस्य अन्यानि नामानि अपि सन्ति। यथा 'अग्निर्होता कविक्रतुः'[32] इत्यत्र कविः इति शब्दः सर्वज्ञरूपेण विनाशरहितरूपेण च प्रतिपद्यते। "तदेवाग्निस्तदादित्यस्तद्वायुस्तदु चन्द्रमाः। तदेव शुक्रं तद् ब्रह्म ता आपः स प्रजापतिः।।"[33] इति कृष्णयजुर्वेदीयमन्त्रांशे अग्नि-वायु-सूर्यादयादीनि नामानि परमेश्वरस्य वाचकानि सन्ति। "इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यः स सुवर्णो गरुत्मान्। एकं सद् विप्राः बहुदा वदन्त्यग्निं यमं मातरिश्वानमाहुः।।"[34] इति मन्त्रांशे प्रयुक्तानि इन्द्र-वरुण-अग्नि-मित्रादीनि नामानि अग्नेः पर्यायरूपेण सन्ति। ऋग्वेदे अग्निः यज्ञस्य दूतरूपेण संदृश्यते। अग्निरयं त्रिभुवने शुद्धरूपेण चेतनरूपेण पवित्ररूपेण पापरहितादिरूपेण च परिलक्ष्यते। तद् व्यतिरिच्य मेधावी सर्वज्ञः वैश्वानरः वह्निः शुष्मन् शौचिष्केशः अनलः हिरण्यरेतः हुतभुजः दहनः हव्यवाहनः धनञ्जयः दमुनः चित्रभानुः धूमकेतुः त्रेता शूचिः जातवेदः सत्यः शाश्वतः च विविधानि नामानि अग्निशब्दस्य पर्यायरूपेण विद्यन्ते।

वैदिकसाहित्येऽग्नेः विविधानि रूपाणि दृश्यन्ते। तत्र अग्नेः प्रशासनम् अपि दरीदृश्यते। महर्षिदयानन्देन अग्नेः कृते विविधानि विशेषणानि प्रयुक्तानि। दयानन्देन अग्नेः शान्तिदायकरूपेण वेगवान् -रूपेण प्रकाशकरूपेण च वर्णनं कृतम्। यथोक्तं "या वेगवानन्येभ्यो वेगप्रदः शान्तिकरः पृथिव्यादीनां

प्रकाशकोऽग्निवर्तते य कथं न विज्ञेयः।"[35] पुनः ऊर्ध्वगामी सर्वेषां रक्षकः अर्थात् अग्नेः ज्ञानाय नानाविधकार्याणां सिद्ध्यार्थम् आदेशः सः दत्तवान्— "हे मनुष्याः, योऽयमूर्ध्वगन्ता सर्वदर्शनहेतुः सर्वेषां पालननिमित्तोऽग्निरस्ति, तं विज्ञाय कार्याणि सततं साध्नुत।"[36] पुनरपि अग्नेः स्वरूपविषये तेनोक्तं यत् यः धूमज्ञानयुक्तः हरणशीलगुणयुक्तः च विद्यते स एव अग्निः कथ्यते। प्रसङ्गेऽस्मिन् वचनमस्ति— "हे मनुष्याः, येषां धूमो विज्ञापको वायुः प्रदीपको हरणशीलता च येषु वर्त्तते, तेऽग्नयः सन्तीति विजानीत।"[37] अग्निसूर्यादिविमर्शप्रसङ्गे आलोचनां कर्तुं तेन अग्निः एव सूर्यः इति निगदितम्। अतः उच्यते— "यूयं योऽयमग्निरीश्वरेण निर्मितः स तत्सत्तया स्वस्वरूपं धारयन् सन् रात्रिस्थान् व्यवहारान् प्रकाशयति। एवं च सूर्य उषःकालमेत्य सर्वाणि मूर्तद्रव्याणि प्रकाशयितुं शक्नोतीति विजानीत।"[38]

एतद्भिन्नं दयानन्देन अग्नेः नानाविधेषु स्वरूपेषु अन्यतमस्य एकस्य दूतगुणस्य व्याख्या कृता। तेन कथितम् अग्निः दूतस्वरूपः भवति। यथा दूतः कार्यसिद्ध्यार्थं सहायकः भवति तथैव अग्निः सुखसम्बन्धितकार्यसिद्ध्यार्थम् उपकारकोऽस्ति। विषयेऽस्मिन् तेन भाष्ये उच्यते— "यथा कार्यार्थं प्रेषितो दूतः कार्यसाधको भवति तथा सम्प्रयोजितोऽग्निः सुखकार्य्यसिद्धिकरो भवति।"[39] अग्नेः शीतनिवारकविषये स्वानुभवं प्रकटं कृत्वा स उक्तवान् यत्— "अग्निना तुल्यं शीतनिवारकं वस्तु, पृथिव्या तुल्यं महत् क्षेत्रं किमपि रपनास्तीति मनुष्यैरिवेदितव्यम्।"[40] अनन्तरं स अग्निविद्यायाः प्रयोजनमुल्लिख्य उक्तवान् मनुष्याणां श्रेष्ठगुणार्थं कार्यार्थं च अग्निविद्यायाः प्रयोजनम् अस्ति। विषयेऽस्मिन् उक्तं यत्— "मनुष्यैर्दिव्यगुणकर्म्मसिद्धये विद्युदादेराग्नेर्विद्या संप्रेक्षणीया।"[41] अनया अग्निविद्यया मनुष्याः धनं बलं च लभ्येते, रोगाणां नाशम् अपि कुर्वन्ति। अग्निना विद्युदादिकार्याणां गृहनिर्माणकार्याणां च सिद्ध्यार्थं नानाविधफलप्राप्तिः जायते।

अग्निः विविधेन कार्येण सिद्धिं करोति, विषयेऽस्मिन् महर्षिणा सविशदं भाष्ये व्याख्या कृता। स अग्निम् अश्वेन सह तुलयति। प्रसङ्गेऽस्मिन् उच्यते— "यथा सुशिक्षितः सारथिरश्वैरनेकानि कार्य्याणि साध्नोति तथा कृतविद्यो जनोऽग्न्यादिभिरनेकानि कार्याणि साध्नुयात्।"[42]

रोगमुक्तं जीवनं सर्वेषाम् अभिप्रेतं वर्तते। रोगमुक्तिभूतस्य अग्नेः बहुः उपयोगिताऽस्ति। ये मनुष्याः रोगादिक्लेशनिवृत्त्यर्थम् अग्निप्रभृतिपदार्थस्य उपासनं कुर्वन्ति, ते सुखं प्राप्नुवन्ति। अग्निना रोगनिवृत्तिः भवतीति एवं वर्णनं यजुर्वेदभाष्ये महर्षिणा दयानन्देन निगदितम्। "ये मनुष्याः रोगादिक्लेशानिवृत्तये वह्न्यादीन् पदार्थान् संप्रयुञ्जते, ते सुखिनो जायन्ते।"[43] अग्निः भारवाहनस्य कार्यमपि सम्पन्नं करोति। यः योग्यः मनुष्यः अग्निं जीवरूपेण सेवां करोति सः अग्निः तस्य भारवाहनस्य कार्यमपि करोति। अतः यजुर्वेदभाष्ये उच्यते "मनुष्या यमग्निं जीवाः सेवन्ते, तेन भारवहनादीनि कार्य्यान्यपि साध्नुवन्तु।"[44]

पृथिवीलोके अन्तरिक्षलोके द्युलोके च यज्ञस्य स्थानं महत्त्वपूर्णं वर्तते। शतपथब्राह्मणे उल्लिखितमस्ति— 'यज्ञो वै श्रेष्ठतमं कर्मः।' यज्ञेऽस्मिन् अग्नेः भूमिका महती अस्ति। ब्रह्मणा यज्ञसिद्धये अग्निवायुसूर्यैश्च क्रमशः ऋग्वेदः यजुर्वेदः सामवेदः च प्रकाशितः। अतः मनुसंहितायाम् उच्यते—

"अग्निवायुरविभ्यस्तु त्रयं ब्रह्म सनातनम्।
दुदोह यज्ञसिद्ध्यर्थमृग्यजुःसामलक्षणम्।।"[45]

अग्नेः सहायेन खनिजसम्पदसमृद्धिः रोगादिनिवारणं पर्यावरणसंरक्षणं च भवन्ति। यथा यजुर्वेदे निगदितमस्ति— "ऊर्ज्जं वहन्तीरमृतं घृतं पयः कीलालं परिस्रुतम्। स्वधा स्थ तर्पयत मे पितृन्।।"[46]

अनन्तरं वेदविहिताग्नेः भेदविषयेऽपि दयानन्देन भाष्ये तस्य स्वाभिमतं व्यक्तं कृतम्। अस्मिन् विषये

तेन उक्तं प्रथमतः अग्निः द्विविधः अस्ति। एकः कार्यरूपसूर्यादिः अपरश्च करणरूपः। अग्निविषये उल्लिखितम्— "मनुष्यैरिह योऽग्निः किल कार्य्यकारणभेदेन द्विधास्ति, तत्र कार्य्यरूपेण सूर्य्यादावग्नौ कारणरूपा विद्युत् सर्वभूतद्रव्येषु प्रविष्टा सती वर्त्तते, तस्यां च विज्ञानेन प्रविश्यैत सम्यक् संप्रयोज्य कार्य्योपयोगः कर्त्तव्यः।"[47] द्वितीयतः अस्य अग्नेः मानसं बाह्यं च दृष्ट्वा अनेके भेदाः सन्तीति वदन्ति। यथा— "द्विविधोऽग्निर्मानसो बाह्यश्चास्ति तेयाराभ्यन्तरं युक्ताभ्यामाहारविहाराभ्यां बाह्यं मन्थनादिभ्यः सर्वे सेवन्ताम्। तथेतरे भजन्तु।"[48] तृतीयतः स्थूलः सूक्ष्मः च भेदेन अस्य अग्नेः प्रकारद्वयमस्ति। "विश्वस्य दूतममृतमिति द्विरावृत्या द्विविधस्य स्थूलसूक्ष्मस्याग्नेर्ग्रहणम्। स सर्वः कारणरूपेण नित्यं इति वेद्यम्।"[49] पुनः कुत्रचित् अग्निः त्रिविधरूपेण सम्प्राप्यते। एतस्य प्रमाणरूपेण भाष्ये दयानन्दः समुल्लिखितवान् "ईश्वरेण यः सूर्य्यविद्युत्प्रत्यक्षरूपेण त्रिविधोऽग्निर्निमितः, स मनुष्यैर्विद्यया सम्यग्योजितः सन् बहूनि कार्य्याणि साधयताति।"[50]

अग्नेः सामर्थ्यविषये यजुर्वेदभाष्ये दयानन्देन लिखितं यत्— "यथा गृहस्था मनुष्या आसनान्नजलवस्त्रप्रियवचनादिभिरुत्तमगुणमतिथिं सेवन्ते तथैव विद्वद्भिर्यज्ञवेदीकलायन्त्रयानेष्वग्निं स्थापयित्वा यथायोग्यैरिन्धनाज्यजलादिभिः प्रदीप्य वायुवृष्टिजलशुद्धियानोपकारश्च नित्यं कार्या इति ।"[51]

दयानन्देन अग्निः धनशक्तिप्रदायकरूपेण वर्णितः। कुतो हि अग्निः धनादिशक्त्याः प्रदाता वर्तते। यजुर्वेदभाष्ये तेन कथितं "गृहस्थैर्यदेश्वरमुपास्यैतस्याज्ञायां वर्त्तित्वायमग्निः कार्यसिद्धये संयोज्यते, तदानेकविधे धनबले अत्यन्तं विस्तारयति।"[52] पुनः "मनुष्यैः परमेश्वरानुग्रहस्वपुरुषार्थाभ्यामग्निविद्यां प्राप्यानेकविधं धनं बलं च सर्वतो विस्तारणीयमिति।"[53] विद्वद्भिः जनैः अग्नेः सहयोगेन गुणः कर्म सत्स्वभावः सुखः च प्राप्यन्ते। सर्वेषामुन्नतिकारणरूपेण अग्निः अस्ति इति दयानन्देन भाष्ये भणितं- "यथा सुसेविता विद्वांसो विद्याधर्मसुशिक्षाभिः सर्वानार्यान् सम्पादयन्ति तथा युक्त्या सेविताऽग्निः स्वगुणकर्मस्वभावैः सर्वानुन्नयति।"[54] वाहनानां वेगस्य अग्नेः भूमिका महती अस्ति। यथा उच्यते- "योऽग्निरिन्धनैर्जलेन युक्तो यानेषु प्रयुक्तः सन् बलेन सद्यो गमयति तं विज्ञायोपकुरुत।"[55] तत्र दयानन्देन ऐश्वर्यप्राप्तेः उपायरूपेण अग्निविद्या स्वीक्रियते। स अवदत् अग्निविद्यां स्वीकृत्य शिल्पविद्यया धनं प्राप्तुं शक्यते— "ये मनुष्याः, पावकादिविद्यया सङ्गन्तव्यं शिल्पयज्ञं साधयन्ति ते ऐश्वर्यं लभ्यन्ते।"[56] अग्निसन्दर्भे अग्निहोत्रशब्दः तात्पर्य्यमण्डितः अस्ति। अग्नये परमेश्वराय जलवायुशुद्धिकरणाय यत्कर्म क्रियते तद् अग्निहोत्रं इति कथ्यते। अस्य अग्निहोत्रस्य उद्देश्यम् ऋग्वेदादिभाष्यभूमिकायामुल्लिखिमस्ति। अग्निहोत्रेण सुखसमृद्धिः लभ्यते। अग्निविद्यायां दिवारात्रि-शयन-जागरण-जीवन-मरणादयः सन्ति।

उपसंहारः—

अन्ते निष्कर्षरूपेण वक्तुं शक्यते यत् अग्निः सर्वशक्तिनां स्रोतः वर्तते। पृथ्वी-जल-वायु-आकाशादयः भूतानाम् विशेषस्वरूपाः सन्ति। अग्निः वैदिकदेवतासु अग्रगण्यः अस्ति। वेदे उल्लिखिताः अग्निपरकमन्त्राः वैज्ञानिकरूपेण दृष्टिप्रदायकाः सन्ति। आध्यात्मिकदृष्ट्या वेदे अनेकेषु मन्त्रेषु अग्निशब्देन ईश्वरः भौतिकाग्निः चार्थः संगृह्यते। पुनः स तेजस्वरूपः व्यापकस्वरूपः चास्ति। दयानन्देन वेदानां मन्त्राणामाधारेण तस्य सुगभीरचिन्तनपूर्णाभिमतं भाष्ये प्रकटं कृतम्। महर्षिणा प्रदत्तः अग्निविमर्शः अति सहजबोध्यः भावग्राह्यः तथ्यसमृद्धः च अस्ति। महर्षिणा अग्नेः वर्णनं व्यापकरूपेण वैज्ञानिकरूपेण आध्यात्मिकरूपेण च सुस्पष्टतया उपस्थापितम्। तेन प्रदत्तः अग्निविमर्शोऽपि अत्यन्तं तात्पर्यपूर्णोऽस्ति।

Endnotes

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5. ऋ.सं. – 1.2
6. तदेव – 7.62.5
7. ऋ.सं. – 1.3
8. अथ. सं – 2.16.3
9. ऋ.सं. – 6.66.20
10. तदेव - 5.26.1
11. तदेव – 8.44.21
12. ऐ.ब्रा – 3.1.3
13. जैमि. ब्रा – 2.41
14. शत.ब्रा – 1.6.3.39
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21. ऋ.सं.- 164.46
22. यजु. सं.- 32.1
23. ऋ.सं.- 1.1.5
24. श.ब्रा- 1.4.2.11
25. श.ब्रा- 1.2.3.2
26. श.ब्रा- 9.1.2.42
27. यजु. सं. – 3.2
28. ऐ.ब्रा.- 1.1, श.ब्रा.- 1.6.2.8, 3.1.3.1
29. निरुक्तम् – 7.4
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33. यजु. सं.- 32.1
34. ऋ.सं.- 164.46
35. दया.भा.य.सं. – 15.34
36. तदेव – 27.11
37. तदेव – 33.2
38. तदेव – 3.10
39. तदेव – 22.16
40. तदेव – 23.10
41. तदेव – 12.104
42. तदेव – 37.4
43. तदेव – 67.9
44. तदेव – 15.31
45. मनु.सं. – 1.23
46. यजु.सं. - 2.34
47. दया.भा.य.सं.- 5.4
48. तदेव – 15.28
49. तदेव – 15.33
50. तदेव – 2.3
51. तदेव – 3.1
52. तदेव – 3.39
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श्रीमद्भागवतोपन्यस्तं श्रौतं दार्शनिकतत्त्वम्

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Abstract: निगमकल्पतरोर्गलितफलरूपतया विद्वदौषधकल्पस्य श्रीमद्भागवतमहापुराणस्यैतिह्यकथनं नाम समुद्रे पाद्यादिदानमेवेति निखिलशास्त्रशास्त्रज्ञपरम्पराविदो विदुरेव विपश्चितः। निगमत्वं किमिति चेदुच्यते यद्यपि चत्वारो वेदाः साक्षान्निगमत्वेन परिकल्पितास्तथापि निगमशब्देनानेन वेदान्तःपातितया ये खलु दार्शनिकसम्प्रदाया ऐदानीन्तने काले विराजन्ते तेषामपि परामर्श इति निश्चप्रचं वक्तुं युज्यते। प्रमाणैकमूलतया वेदानामेवाधिकारिकत्वमुपररीकृत्य ये खलु दार्शनिका आस्तिकपदभाजो भवनेति ते तु न्याय-वैशेषिकाः, सांख्य-योगाः, पूर्वोत्तरमीमांसकसम्प्रदाया इत्यस्माभिर्ज्ञायते। इमे सर्व एव सम्प्रदायाः सामप्रदायिकाश्च श्रीमद्भागवतमहापुराणस्यातिगम्भीरत्वं, विततत्वं, दुरवगाहत्वम्, अनितरसाधारणत्वञ्चाभ्युपेयन्तो दरीदृश्यन्ते। एवममीषामेवास्तिकसम्प्रदायविदां ये खलु सिद्धान्ताः श्रीमद्भागवतमहापुराणे संयोजिताः, समालोचिताः, सम्पुष्टाश्चोपलभ्यन्ते तेषामेव सिद्धान्तानां काचनानुक्रमणिका समालोच्यमानेऽस्मिन् गवेषणासन्दर्भे विलसिता भवितेति ।

Keywords: श्रीमद्भागवतम्, दार्शनिकतत्त्वम्, जीवब्रह्मणोरभिन्नत्वम्, उपनिषद्।

अवतरणिका –

अष्टादशधाः विद्या एव गीर्वाण्या अनया विलसिताः सन्तीति अस्माकं प्राचीनपरम्परा। सा अष्टादशधा विद्या एव– ऋग्वेदः, सामव्दः, यजुर्वेदः, अथर्ववेदः, शिक्षा, कल्पः, व्याकरणम्, निरुक्तम्, छन्दः, ज्योतिषम्, मीमांसा, न्यायः, धर्मशास्त्रम्, पुराणम्, आयुर्वेदः, धनुर्वेदः, गान्धर्ववेदः, अर्थशास्त्रम् इति। प्रसङ्गेऽस्मिन् विष्णुपुराणे उक्तं तत्रभवता कृष्णद्वैपायनेन महर्षिणा वेदव्यासेन –

अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः । धर्मशास्त्रं पुराणञ्च विद्या ह्येताश्चतुर्दश ।।

आयुर्वेदो धनुर्वेदो गान्धर्वश्चेति ते त्रयः । अर्थशास्त्रं चतुर्थञ्च विद्या ह्यष्टादशैव ताः ।। इति ।

एतासु अष्टादशविद्यास्थानेषु भारतीयदर्शनस्य स्थानं यद्यपि सुष्ठुतया न प्रतिपाद्यते, तथापि केवलं न्यायमीमांसयोः नामद्वयं प्रत्यक्षतया, संहिता-ब्राह्मण-आरण्यक-उपनिषद्भेदेन चतुर्धा विभक्तस्य वेदस्य अन्तिमभागस्य उपनिषदस्तथा वेदान्तदर्शनस्य नाम परोक्षतया समुल्लिख्यते। यद्यपि चतुर्दशविद्यास्थानेषु भारतीयदर्शनस्य नामानि न सन्ति तथापि तस्य वैशिष्ट्यं माहात्म्यं च बहुलतया अङ्गीक्रियेते भारतीयपरम्पराविद्भिः।

दर्शनार्थकाद् दृश्-धातोरेव दर्शनशब्दो करणाधिकरणयोश्च इति सूत्रेण करणे ल्युटि प्रत्यये कृते व्युत्पद्यते। अतएव दृश्यते अनेन इत्यस्मिन्नर्थे एव दर्शनशब्दो व्युत्पद्यते। अतएव येन साधनेन विश्वे विद्यमानानां वस्तूनां सूक्ष्मतमं ज्ञानं सम्पद्यते तज्ज्ञानमेव दर्शनमित्यभिधीयते। सामवेदीये केनोपनिषदि[1]

आम्नातम्– *इह चेदवेदीदथ सत्यमस्ति न चेदिहावेदीन्महती विनष्टिः* इति। अलौकिकं आत्मादितत्त्वं (आत्मा, स्वर्गः, मुक्तिः आदि) येन तद्दर्शनम्। समग्रमपि आध्यात्मिकम् आधिभौतिकं वा विवेचनं दर्शन-शब्दान्तर्गतं भवति। दृश्यते तत्त्वम् आत्मरूपम्, ब्रह्मरूपं वा तत्त्वं येन तद्दर्शनम्। तच्चात्मदर्शनब्रह्मदर्शनरूपतत्त्वदर्शनमध्यात्मदृष्ट्यैव भवितुमर्हति नातोऽन्यथा इति। यथोक्तम् बृहदारण्यकोपनिषदि– *आत्मा वा अरे द्रष्टव्यः श्रोतव्यः मन्तव्यो निदिध्यासितव्यः ।*

मैत्रेय्यात्मनि खल्वरे दृष्टे श्रुते मते विज्ञाते इदं सर्वं विदितम् ।। इति ।

येन तत्त्वं दृश्यते तदेव दर्शनम् इति। तच्चाध्यात्मायत्तम्। भारतीयदर्शनं सर्वेभ्योऽपि दर्शनेभ्यः प्राचीनतमम्। भारतीयदर्शनस्य बीजं तु वेदसंहितास्वेव दृश्यते। तथैव ब्राह्मणसाहित्ये आरण्यकसाहित्ये च यत्किञ्चिद्बीजं दर्शनस्य लक्ष्यते। उपनिषत्साहित्यं तु दर्शनस्य योनिरेव। स्थूलदृष्ट्या भारतीयदर्शनस्य भागद्वयं कर्तुं शक्यते– क) आस्तिकदर्शनानि ख) नास्तिकदर्शनानि चेति। तत्र क) आस्तिकदर्शनानि षड्विधानि– न्यायदर्शनम्, वैशेषिकदर्शनम्, साङ्ख्यदर्शनम्, योगदर्शनम्, मीमांसादर्शनम्, वेदान्तदर्शनं चेति। मीमांसादर्शनं तु पूर्वमीमांसा इति नाम्ना व्यपदिश्यते। वेदान्तदर्शनं तूत्तरमीमांसादर्शनम् इति नाम्ना व्यपदिश्यते। एतानि षड्दर्शनानि आस्तिकदर्शनानि इत्यभिधीयन्ते। शास्त्रप्रतिपादितानि तत्त्वानि पारमार्थिकानि सन्तीति यानि दर्शनानि प्रतिपादयन्ति तानि दर्शनानि आस्तिकदर्शनानि। अर्थात् यानि दर्शनानि वेदानां प्रामाण्यम् अङ्गीकुर्वन्ति, तानि आस्तिकदर्शनानि इति। ख) नास्तिकदर्शनानि तथा अवैदिकदर्शनानि त्रीणि। चार्वाकदर्शनम्, बौद्धदर्शनम् जैनदर्शनम् चेति। यानि दर्शनानि वेदप्रतिपादितानाम् अर्थानां प्रामाण्यमनभ्युपगच्छन्ति तानि एव नास्तिकदर्शनानि इति।

श्रीमद्भागवते दार्शनिकतत्त्वानामुपस्थितिः–

निखिलेऽस्मिन् संसारे सर्वे प्राणिनः सर्वविधसुखप्राप्तये सततं प्रयतन्ते। प्रयत्ने कृतेऽपि ते सर्वथा सुखशान्तिं न प्राप्नुवन्ति। सर्वेषां कृते कोऽपि अभावः अवश्यमेव भवति। सर्वे जनाः अभावग्रस्ताः स्वात्मानं मन्यन्ते। आध्यात्मिकाधिदैविकाधिभौतिकानां दुःखानां बन्धनेभ्यः मोचयितुं प्रयासः ते जनाः सर्वदा चक्रुः। परिणामतः विविधानां दर्शनानामाविर्भावः समजनि। ते खलु सकलं जगत् सारहीनमिति मत्वा किं सत्यमिति ज्ञातुं विज्ञातुमिच्छन्तः जीवं जगद् ब्रह्म च व्यचिन्तयन्। अमूं जिज्ञासमाना अस्माकं पूर्वजाः येन साधनेन ब्रह्मजीवात्मानः व्यचिन्तयन् तदेव दर्शनमिति कथ्यते। ब्रह्मज्ञानं, सर्वदा ब्रह्मचिन्तनमेव संसारबन्धनमोचनस्य एकमात्रं निदानम् । श्रीमद्भगवद्गीतायामुक्तं– *यो मामजमनादिञ्च वेत्ति लोकमहेश्वरम् । असंमूढः स मर्त्येषु सर्वपापैः प्रमुच्यते ।।*[2] इति।

श्रीमद्भागवतं नाम किञ्चिदाध्यात्मिकं तत्त्वं सर्वशास्त्रसारतया तत्रभवता कृष्णद्वैपायनसुनूना व्यासदेवेन सर्वजगत्कल्याणरूपेणागादि। अथोच्यते– *विद्यावतां भागवते परीक्षा* इति। सर्वेषामेव शास्त्राणामधिकारि-विषय-सम्बन्ध-प्रयोजनरूपेणानुबन्धचतुष्टयं सुविहितमस्तीति काचन प्राचीनतमा भारतीयपरम्परा। अत एव श्रीमद्भागवतमहापुराणस्यापि तदनुबन्धचतुष्टयं नूनमालोचनीयमिति शास्त्रमध्ये पुराणस्यास्यैव द्वादशस्कन्धे समुपलभ्यते श्रीमद्भागवतमहापुराणस्य विषयविवेचनं प्रयोजनञ्च । तत्र खलु सत्यवतीसूतेन सर्वोपनिषदां निष्कर्षतया जीवात्म-परमात्मनोरैकात्म्यं प्रतिपाद्य श्रीमद्भागवतमहापुराणस्य निष्ठा तथा तात्पर्यमात्मन्येवेति प्रतिपादितम्। श्रीमद्भगवल्लीलालसितेन महापुराणेनानेन श्रीमद्भागवताख्येन तादृशः कैवल्यमोक्षः सम्पादितः।[3]

श्रीमद्भागवते जीवब्रह्मणोरभिन्नत्वम् –

जीवब्रह्मणोरभिन्नत्वमत्र किञ्चिदालोचनसापेक्षत्वं भजते। यथाऽस्माभिः श्रूयते जीवः खलु श्रीकृष्णस्य नित्यदासः, अपि च *जीवो ब्रह्मैव नापर* इति सिद्धान्तद्वयमापाततो विरुद्धमित्यनुमातुं शक्यते। परन्तु भक्तिमार्गस्य दास्यभावोऽयं ज्ञानमार्गे सोऽहंभावरूपेणसमाहितो भवति। यद्यपि श्रीमद्भागवतमहापुराणे अन्योन्याश्रयरूपेण भावद्वयमिदं निरन्तरमुपगच्छति तथापि पुराणस्यास्य द्वैतभावध्वंस एव मुख्य उद्देश्यः। सालोक्यसामीप्यादि मुक्तावपि सेव्यसेवकभावेन द्वैतभावस्तिष्ठति, यः खलु कैवल्यमोक्षेऽवलुप्यते। शुद्धोदके विशुद्धमुदकमागत्य यथाऽभिन्नतां भजते, यथा वा शुद्धाज्यं विशुद्धाज्यं लब्ध्वा अभिन्नं भवति, वर्षाविन्दुर्यथा उदधिं प्राप्य समुद्रायते तथैव निरुपाधिर्जीवात्मा परमात्मनि विलीनो भवति ब्रह्मात्मैक्यज्ञानद्वारेण। ज्ञानादेव तु कैवल्यम्। अत एव श्रीमद्भागवतमहापुराणस्योपक्रमोपसंहारौ अद्वैत एव। तत्रास्मिन्विषये जन्माद्यस्यादि भागवतवचनं प्रमाणपदवीमधिरोहति।[4]

श्रीमद्भागवते श्रौतोपन्यस्तं दार्शनिकतत्त्वम् –

सर्वेषामेव शास्त्राणां यावत् प्रयोजनं नोक्तं तावत्तत् केन गृह्येत इति न्यायात् ग्रन्थस्यास्य महापुराणस्य प्रयोजनपोसंदर्शनेऽस्त्यस्माकं कश्चन प्रयत्नः। ब्रह्मैव खलु नित्यं वस्तु पारमार्थिकसत्त्वारूपेण विराजते। पुरः प्रतिभातमिदं जगत् आपेक्षिकसत्त्वं न तु परमार्थतः। नेदं मिथ्या परन्तु सदसद्रूपेण निर्वचनीयं ब्रह्मेतर निखिलपदार्थानामनित्यत्वमद्वितीयमिदं ब्रह्म। अत हि न कदापि माया तदाश्रितानि वा कर्माणि ऋतायते। मायाप्रसूतमिदमनेकत्वं ब्रह्मण्यध्यस्तमेव केवलम्। अन्वयव्यतिरेकाभ्यां ब्रह्मास्तित्वकल्पनाय जगत्सत्यता अनुमीयते। इदमेवाध्यात्माद्वैततत्त्वं प्रतिचरणं श्रीमद्भागवतमहापुराणस्येपजीव्यमिति निश्चप्रचं वक्तुं युज्यते। उच्यते–

यः स्वानुभावमखिलश्रुतिसारमेकमध्यात्मदीपमतितितीर्षतां तमोऽन्धम् ।
संसारिणां करुणयाऽह पुराणगुह्यं तं व्याससूनुमुपयामि गुरुं मुनीनाम् ।।[5] इति ।

महाराजस्य परीक्षितो ब्रह्मशापः तज्जनितविषादाच्च शापस्य सप्तमे दिवसेऽपि मननभीतस्य महाराजस्य गुरुदेवः मदावाक्योपदेशं महाराजं श्रावयति। तच्छ्रवणफलरूपेण परीक्षितोऽभयपदप्राप्तिः मोक्षलाभ एव। भीतं परीक्षितं व्यासनन्दनः शुकदेव उपदिशति – पशुबुद्धिपरिहाराय प्रागभावरूपस्य देहस्यास्य परिसमाप्तिर्द्रक्ष्यते प्रध्वंसाभावे तस्यैव। बीजाङ्कुरन्यायेन काण्डात् काण्डात् प्ररोहन्ति, देहाद्देहान्तराण्युत्पद्यन्ते अग्निर्यथा इन्धनाद्विविक्तस्तद्वत् त्वमसि देहादिविमुक्तः। महाकाश एव घटाकाशादिरूपेण यथा विविच्यते तथैव जीवोऽपि ज्ञानोदये ब्रह्मणि विलीयते। वस्तुतस्तु जीवो ब्रह्मैव। तस्याब्रह्मत्वकल्पनं तु प्रतीतिमात्रम्।[6] मन एवात्मने शरीरविषयादिकं कल्पते, तदेव मनः सृज्यते अविद्यया। इयमेवाविद्या मायापरसंज्ञिता जीवान् संसारचक्रमारोप्य उन्नमयति पातयति च। अत एव निवेशयात्मानं राजन् परमात्मचिन्तने, स्वान्तःकरणे परमात्ममनुभूय आत्मानं मृत्ये उपसंहारकरूपेण प्रयत्नवानस्तु। स्वयं त्वमसीश्वर अभिशापप्रेरितः तक्षकः तव भस्मसाधनेऽसमर्थः सर्वथा। का कथा तक्षकस्य? साक्षात्कालोऽपि तवान्तिकमागन्तुं नालम्। इत्थमात्मानं ब्रह्मतत्त्वे प्रवेशय।[7] शुकोपदिष्टान्युपदेशवाक्यानि वेदान्तदर्शनस्य महावाक्यान्येव स्मारयन्त्यस्मान् नितराम्। गुरूपदिष्टानि वाक्यानि श्रुत्वा स्वानुभवप्राप्तः परीक्षित् उपांशुनोच्चारयति - निर्भिकोऽहं इदानीं वै ब्रह्मतत्त्वे प्रतिष्ठितोऽस्मि। यतो हि द्वितीयाद्वैभयं भवति। द्वैतं यत्र नास्ति अकुतोभयोऽयम्।[8] अत एव विचारितेऽनुबन्धचतुष्टये अधिकारी गङ्गातटनिसन्न गोमुक्षुर्महीर्महाराजः परीक्षित् साधनचतुष्टयसम्पन्नः। सम्बन्धः खलु

प्रतिपाद्यप्रतिपादकभावेन विषयग्रन्थयोर्वर्तते। प्रयोजनं नाम कैवल्यमुक्ति अर्थात् दुःखत्रयाभिघातः परमानन्दवाप्तिश्च। वस्तुतस्तु महामुनिः सुतः भागवतमहापुराणस्य प्रयोजनमाहात्म्यकथनावसरे स्वयमेवोच्चारितवान् – *सर्ववेदान्तसारं हि श्रीभागवतमिष्यते* इति।[9]

काम्यानि निषिद्धकर्माणि च वर्जनपूर्वकं नित्यनैमित्तिकप्रायोश्चित्तपासनानुष्ठानेन नितान्तनिर्मलस्वान्तः साधनचतुष्टयसम्पन्नः प्रमाता एवाद्वैतवेदान्तस्याधिकारी भवति।[10] निखिलकार्योपासनाफलरूपेण वैराग्यवतो पुरुषस्य शुद्धात्मस्वरूपचिन्तने अधिकारो जायते। तदर्थं वैराग्याय सर्वाण्येव फलानि निन्दितानि परित्यज्यानि च। शब्दब्रह्मणो वेदस्य दोषदुष्टेन व्याख्यानमार्गेण लोकाः भ्रान्ताः सन्तः पुनर्मायामोहाश्रिताः भवन्ति।[11] अत एव विपश्चित्पुरुषः नामरूपात्मकं पदार्थं तावदेव स्वीकुर्याद् यावत्तेषां जीवितं धारितं स्यात्।[12] भूमितलशय्यायां यदि निद्रा युज्यते, स्वबाहुर्यदि तत्रोपाधानस्स्यात् किं नाम कशिपुना वा, निसर्गप्राप्ते सत्यञ्जलौ जलपात्रेण किं, दिग्वल्कलादौ किं नाम दुकूलै।[13] स्वप्नागतैः पदार्थैस्सह यथा स्वप्नद्रष्टुः वास्तविकं सम्बन्धं न स्यात् तथैव देहातिरिक्तस्यात्मनः मायां विहाय दृश्यपदार्थैर्न तादृशः कोऽपि सम्बन्धो वर्तते देहस्य। इयमेव आत्ममाययोः क्रीडा निखिलमिमं संसारमाच्छाद्य क्रीडति क्रीडयति च।[14] मायापरवशेनैव एकैवात्मा जीवजगदीश्वररूपेण बहुधा प्रतीयते। तत एव जायते अहंममादिज्ञानम्।[15] श्वेताश्वतरोपनिषदि आत्मायते –

नैव स्त्री न पुमानेष न चैवायं नपुंसकः । यद्यत् शरीरमादत्ते तेन तेन स युज्यते ।। [16] इति ।

ऋग्वेदोऽपि सममतं पुपुषे *एकं सद्विप्राः बहुधा दवन्ति,*[17] *एकं सन्तं बहुधा कल्पयन्ति* [18] इति श्रुतिवचनाभ्याम्। तद्भक्तपरमपुरुषव्यतिरेके सति पुरुषः स्वरूपानन्दे नूनं रमते। मोहशूण्यश्चायम् अहं-ममादिभावं परित्यज्य स्वरूपेऽवतिष्ठते।[19] आत्मैव परमं सत्यं तद्यतिरिक्तं मिथ्यामायामात्रमिति राजानं स्मारयति शूकदेवः चतुश्लोकीमुखेन।[20] सृष्टादौ तस्यैव भगवतोऽस्तित्वं स एव पुनरवशिष्यते सर्गान्ते।[21]

सत्यार्थमात्मतत्त्वं मायाच्छन्नम्। मायावृतत्वेन नानुभूयते आत्मसत्त्वा। यथा क्षित्यादि महाभूतानि प्राणिष्वनुप्रविष्टान्यपि अप्रविष्टानीव प्रतीयन्ते तद्भगवतोऽपि महाभूतेषु तदनुकृतिष्वपि अस्तित्वं नोपलभ्यते। तत्त्वजिज्ञासोः पुरुषस्येदमेव जिज्ञास्यमात्मनः सर्वास्तित्वं सर्वमयत्वं सर्वगतत्वं सर्वभोक्तृत्वञ्चेति। अतएव हे राजन् यस्मिन् विज्ञाते सर्वमिदं विज्ञातं भवति तदनुप्रविशः तदनुचिन्तनस्य तदनुभवेति शुकसंकल्पः।[22] श्रीमद्भागवतप्रतिपादितस्य दशलक्षणस्य सर्ग-प्रतिसर्गादयः दशपदार्थाः वर्णिताः। शूकदेव उपदिशति— सोऽयं परमात्मा वाह्यरूपेण क्षित्यप्तेजादि अष्टावरणावृतः। इतोऽपि किञ्चन सूक्ष्मरूपस्तस्याव्यक्तः, निराकारादीनां, आद्यन्तरहितानां, नित्यानित्यानां, चेतनाश्चेतनानां एको बहूनां वा रूपं विदधाति।[23] अवाङ्मनसगोचरमिदं रूपं तेनैव रचितं मायाधीशेन। यथा वाच्यरूपेण तथापि वाचकरूपेणाप्ययमात्मा। यथा नाम्ना तथैव कर्मणा चास्यैव परामर्शः। सकर्मकाकर्मकरूपेण भगवत्तमो भगवान्।[24]

मायोपहितं जगत्सर्जनं वेदोपनिबद्धमित्यस्माभिर्दरीदृश्यते।[25] तादृशमेव तत्त्वं श्रीमद्भागवतसन्निविष्टं दृश्यते तृतीयस्कन्धे मैत्रेयविदुरसंवादे। जगतसर्जनात् प्राक् जीवात्मानामात्मा पूर्णरूपेणैकस्मिन्नेव परमात्मनि अधितिष्ठमासीत्। नासीत् तत्र कश्चन द्रष्टा न वा दृश्यम्। सृष्टमनुसृत्य अयमेवात्मा स्वाभिष्टानुसारं भेदबुद्धिजननद्वारेण वस्त्वन्तरेषु परिलक्ष्यते।[26] द्रष्टृपुरुषस्यात्मनस्तदा न किमपि दृश्यमासीत्, यतो हि केवलस्यैवात्मन अद्वितीयरूपेण तदा प्रकाशमानत्वात्। तदायमात्मा असदिव प्रतिभातः, अलुप्तदृष्टिरपि प्रसुप्तक्षमोऽयमात्मा यस्य खलु कार्यकारणरूपेयं शक्तिर्माया यामाश्रित्यैव

विश्वस्यास्यायं सर्जनं परमेश्वरेण विहितम्।[27] मायाध्यक्षेण प्रकृतिः सूयते सचराचरमति। गीतोपनिषद्यपि भगवदुक्तिरियं जगद्विपरिवर्तनस्य निदानं सूचयति। उपनिषद्वाक्यमपि मतमेतमेव द्रढयति।[28] कालक्रमेण त्रिगुणमयीयं माया क्षुब्धा सती परमात्मनि पुरुषे चिद्बीजं स्थापयति। क्रमेण अवक्तायाः मायायाः प्रकटीतं महत्तत्त्वम्। भगवद्दृष्टिगोचरेण विकृतमहत्तत्त्वेनाहंकारोत्पत्तिः यः खल्वहंकारः कार्यकारणकर्तृरूपाणां भूतेन्द्रियमनसां निदानस्वरूपः। अहंकारस्यास्य पुनः सात्त्विक-राजसिक-तामसिकभेदेन त्रैविध्यात्। सात्त्विकांशेभ्यो मनसः, शब्देन्द्रियविषयाणां; राजसांशेभ्यो ज्ञानेन्द्रियपञ्चकस्य, कर्मेन्द्रियपञ्चकस्य, सूक्ष्मभूतानाञ्चोत्पत्तिः। अहंकारस्य तमोऽशेभ्योः तन्मात्रशब्दस्य, ततश्च आत्मव्यापकत्वानुशयमा-काशमुत्पन्नम्। तादृशादेवाकाशात् स्पर्शतन्मात्रस्य जननम्। तस्य खलु विकृतांशेभ्य उत्पन्नश्चासीद्वायुः। बलवानयं वायुः सहाकाशेन विकृतो भूत्वा रूपतन्मात्रं विरचितवान्, तस्मादेवोत्पन्नं संसाराकाशकं तेजः। एवं रसतन्मात्रं जलं, गन्धतन्मात्रं पृथिवी क्रमश उत्पद्यते। यमेव परम्परा वेदान्तदर्शने पञ्चीकरणाख्यान्तरेण व्यपदिष्टा वर्तते। तदर्थमुच्यते—

सर्ववेदान्तसारं यत् ब्रह्मात्मैकत्वलक्षणम् । वस्त्वद्वितीयं तन्निष्ठं कैवल्यैक प्रयोजनम् ।। इति ।

एवं तृतीयस्कन्धे वैदान्तिकतत्त्वानमेकैको विचारः श्रीमद्भागवते समुपलभ्यते नाम।[29] अस्य खलु परमात्मनो ज्ञानं देशकालावस्थानपेक्षमवाधितं कथं वा तस्य मायोपवेशः? कथं वा तस्य ईदृशस्य परमात्मनः कर्मार्जितः क्लेशः सम्भवति? इत्थं नैकविधानां प्रश्नानां समालोचनं मैत्रेयविदुरसंवादे श्रीमद्भागवतस्य तृतीयस्कन्धे समुपलभ्यते।

चतुर्थस्कन्धे पुनः पुत्रप्रार्थी अत्रिः सुरेश्वरं नारायणं चिन्तयित्वा सुकठोकरस्तपं तप्तवान्। कृतसङ्कल्पोऽयमृषिः स्वाभीष्टमपि लब्धवान्। अपि च ब्रह्माभिन्नत्वं नारायणस्य स्वयमेव नारायणः दक्षयज्ञमनुपदमेव दक्षं सम्बोध्य आत्मतत्त्वं व्याखातवान्।[30] पञ्चमेऽवधूत-जडभरतसंवादे जडभरतेन तत्र देहधर्मकथनव्याजेन आत्मतत्त्वं सुप्रतिपादितम्। न ह्यात्मनो व्याधयः, आधयः, स्थौल्यं, कार्ष्ण्यं, क्षुत्तृड्भयं, कलहेच्छा, ज्वरा, निद्रा, रतिर्मन्युरहं मदो न सन्ति तस्य देहधर्मा ह्येते। आत्मनि तेषां लवोऽपि न विद्यते।[31] षष्ठे यदा महाराजो दक्षः स्तुवति नारायणं तत्र खल्वात्मतत्त्वं वैदान्तिकब्रह्मस्वरूपमेवोपोद्बलयति।[32]

सप्तमस्कन्धस्य जय-विजयकथायां परीक्षितमुपदिशति व्यासनन्दनः भगवतो निर्गुणत्वं जन्मादिरहितत्त्व[33] मव्यक्तत्वं, प्रकृतिभिन्नत्वञ्च।[34] स्वव्यधिकरणकाष्ठपात्रस्थितोऽग्निर्यथा मन्थनादेव ज्ञायते तद्वदिदमात्मतत्त्वमपि तत्त्वविचारशीलाः पुरुषाः स्वहृदयमन्थनद्वारेण ज्ञातुं शक्नुवन्ति।[35] का कथा प्रह्लादस्तुतेः भक्तकण्ठेन भगवत्स्वरूपनिर्वचनं समालोडयति निखिलजनमनस्संज्ञानचेतनम्।[36] परमपुरुषस्याद्वैतत्त्वं श्वेताश्वेतरोपनिषदि सुष्ठूपन्यस्तम्–

एको देवः सर्वभूतेषु गूढः सर्वव्यापी सर्वभूतान्तरात्मा ।
कर्माध्यक्षः सर्वभूताधिवासः साक्षी चेता केवलो निर्गुणश्च ।। [37] इति ।

तत्रभवताऽऽदिशङ्कराचार्येण श्लोकार्धेनैव यादृशं ज्ञानं प्रकटीतं *ब्रह्म सत्यं जगन्मिथ्या* [38] —इति तदेवोपोद्बल्यते श्रीमद्भागवतमहापुराणे–

त्वं वा इदं सदसदीश भवांस्ततोऽन्यो माया यदात्मपरबुद्धिरियं ह्यपार्था ।
यद्यस्य जन्म निधनं स्थितिरीक्षणं च तद्वै तदेव वसुकालवदष्टितर्वोः ।।[39] इति ।

न केवलमात्मतत्त्वस्यापि तु आत्मसाक्षात्कृतां पुरुषाणामनुभूतिव्यवहारयोः प्रमाणमप्यत्रोपलभ्यते।

भावाद्वैतं क्रियाद्वैतं द्रव्याद्वैतं च तेषां स्वदेशो भुवनत्रयमित्युच्चारयितुं प्रयोजयति नितरामात्मसाक्षात्कारिण।[40]

सोऽयं भगवान् अनादिनिधनोऽष्टमस्कन्धे मनुमहाराजेन स्तूयते। यं न पश्यति पश्यन्तं, चक्षुरादीन्द्रियाणि तमनन्तं द्रष्टुं नालम्। परन्तु स एव प्राणिनां हृदयसन्निविष्टस्सन् तस्याखण्डज्ञानशक्तिद्वारेण प्राणिनः सचेतयति। सामवेदीये केनोपनिषदि आम्नातम्– *न तत्र चक्षुर्गच्छति न वाग्गच्छति न मनो न विद्मो न विजानीमो यथैतदनुशिष्यादन्यदेव तद्विदितादथो अविदितादधि । इति शुश्रुम पुर्वेषां ये नस्तद् व्याचचक्षिरे ।।* [41] इति।

शब्दस्पर्शरूपरसगन्धविनाशरहितोऽनाद्यनन्तोऽयं परमात्मा[42] समग्रस्यास्य विश्वस्य यथा अन्तर्विराजते तथैव बहिरपि। अनन्तपरनामधेयः सर्वशक्तिमानयं स्वयं प्रकाशः परमेश्वरः पुराणपुरुषरूपेण निगद्यते। स्वमायया निखिलस्यास्य भूतजगतः जन्मादिकारणरूपेण विराजते सः।[43] शरीरं खलु जीवानाममीषां मनोमयं चक्रं किञ्चन। दशेन्द्रियाणि पञ्चप्राणास्तस्य अरसमूहः, सत्त्वरजःतमांसि गुणत्रयाणि तन्नाभिः, क्षित्यप्तेजोमनोबुध्यहंकारा अष्टौ भवन्ति तस्यैव चक्रस्य नेमयः। त्रिगुणमयी माया तमेव सञ्चालयति विद्युग्वेगेन। चक्रस्यास्य विन्दुर्नाम स्वयमेव परमात्मा सत्यसङ्कल्पोऽसौ पुरुषः।[44]

नवमस्कन्धस्य हरिश्चन्द्रोपाख्याने व्याससूनुः शुकदेवः महाराजं परीक्षितमुपदिशति परमज्ञानमिदम्। अध्यात्मविद्याबलेनानेन हरिश्चन्द्रो महाराजः मनः पृथिव्यां, पृथिव्यां जले, जले तेजसि, तेजे वायौ, वायु आकाशे, आकाशञ्चाहंकारे लीनं कृतवान्। तदनु अहंकारं महतत्त्वे विलीय विषयं परित्यज्य ज्ञानांशमेवात्मरूपेण ध्यात्वाऽऽत्मन आवरणकारिणमज्ञानमदहत्। तेन निर्वाणसुखसंविदा ज्ञानांशमपि परित्यज्य मुक्तो भूत्वा स्वरूपे न्यवसत्। अन्यत्र पुनः महाराजः खट्वाङ्गः जगदसारतामनुमाय शरणगतिर्भगवतो लब्धवान्। मायया पिहितस्य जीवस्य भोगादिष्वासक्तिर्जायते। परन्तु भगवच्चिन्तनेन तन्नितरां परिह्रियते।[45]

श्रीमद्भागवतस्य मेरुकल्पे दशमस्कन्धे विरिञ्चिसुरासुरादि विहिता देवक्याः गर्भस्तुति अमूमेव सत्यव्रतं सत्यपरं त्रिसत्यं सत्ययोनिं सत्यनिहितं सत्यस्य सत्यं सत्यात्मकं परमात्मानमेव स्मारयत्यस्मान्।[46] अस्मिन्नेव स्कन्धे नैकविधास्तुतिर्नारायणस्य परमात्मनः समुपलभ्यते नाम। सूर्ये यथा दिवारात्रिविवेको नास्ति शुद्धचैतन्यस्वरूपे ब्रह्मण्यपि नास्ति बन्धमोक्षयोः कल्पना। संसारस्य बन्धनं तस्मान्मुक्तिर्वा द्वे एवाज्ञानकल्पिते, अज्ञानस्य नाममात्रद्वयमिदम्। सत्यज्ञानस्वरूपात् परमात्मनः नानयोः पृथगस्तित्वम्।[47] नारदस्तुतौ सच्चिदानन्दविग्रहस्यास्य अनिर्देश्यस्वरूपस्य योगेशस्य जगदीश्वरस्य सर्वभूताश्रयरूपेण गूढात्मकेन गुहाशयरूपेण प्राप्यते।[48] एवमक्रूर-बलवान्-शङ्कर-युधिष्ठिरादिकृतः सेतवसमूहेषु वारं वारमिदमेव प्रकल्प्यते–

आत्मा ह्येकः स्वयंज्योतिर्नित्योऽन्यो निर्गुणो गुणैः । आत्मसृष्टैस्तत्कृतेषु भूतेषु बहुधेयते ।

खं वायुर्ज्योतिरापो भूस्तत्कृतेषु यथाशयम् । आविस्तिरोऽल्पभूर्येको नानात्वं यात्यसावपि ।।[49] इति।

श्रीभागवते अद्वैतवादोऽयमेव सर्वत्र प्रसृतः। उत्पत्तेः पूर्वमसत्त्वात् प्रलयादनु अप्यस्थिरत्वात् केवलं मध्ये पालनदशायां तदपीदं जगदसत्यमेव। तदेव श्रुतिः वर्णयति– *वाचारम्भणं विकारनामधेयं मृत्तिकेत्येवसत्यम्* इति। तादृशमेव स्मर्यते श्रीमद्भागवते[50]–

न यदिदमग्र आस न भविष्यदतो निधनादनुमितमन्तरा त्वयि विभाति मृषैकरसे ।

अत उपमीयते द्रविणजातिविकल्पपथैर्वितथमनोविलासमृतमित्यवयन्त्यबुधाः ।। इति ।

तदिदमुपन्यस्तं श्रीधराचार्येण तदीये भाष्ये[51] –

मुकुटकुण्डलकङ्कनकिङ्किणीपरिणतं कनकं परमार्थतः ।

महदहङ्कृतिक प्रमुखं तथा नरहरेर्नपरं परमार्थतः ।। इति ।

इह खलु जगति यानि कानि स्थावरजङ्गमानि वस्तूनि तानि हरिशरीराण्येवेति ऐकादशे स्कन्धे नवयोगीन्द्रपाख्याने कविर्योगीन्द्रो महाराजं निमिमुपदिशति।[52] तत्र पिप्पलायनो महर्षिः पुनः कथयति न जायते म्रियते वायमात्मा[53] सर्वत्रैव इन्द्रियादि सहयोगेन एकैकात्मतत्त्वस्य अनेकत्वं मायाकल्पितमेव।[54] आत्मविद्येयं मुक्तिदायिनी बन्धनकारिणीयमविद्या चैव तस्यैव परमात्मनो रूपद्वयम्।[55] वाङ्मनस्चक्षुद्वारेण कर्मणा मनसा वाचा वा यत् किमपि प्राणिन आत्मस्यात्कुर्वन्ति तत्तु तस्यैव कृपालबलेशेन।[56] जीवस्य बन्धनं तस्याहङ्कारप्रसूतमेव। सत्यस्वरूपमिदमात्मानं ज्ञात्वा विरक्तभावेन तुरीयब्रह्मतत्त्वं चिन्तनतामिति सनकादि महर्षिं प्रति साक्षाद्भागवतोपदेशः।

उपसंहारः—

उपर्युक्तालोचनातः कथयितुमिदं युज्यते यद् दुःखमितिहासपराख्ये वैदिकवाङ्मयसमुपबृहणात्मके श्रीभागवते यथा वेदगतकर्मकाण्डानांस्तथैव वेदान्तलसितानां वैयासिकसिद्धान्तानां सुसन्निवेशस्तत्रभवता वादरायणेन पाराशर्यसूतेन विहितमिति शम्।

Abbreviations

ऋ. – ऋग्वेदः	कठो. – कठोपनिषद्	केनो. – केनोपनिषद्
गी. – श्रीमद्भगवद्गीता	छा. – छान्दोग्योपनिषद्	भाग. – श्रीमद्भागवतमहापुराणम्
वे. – वेदान्तसारः	श्वेता. – श्वेताश्वतरोपनिषद्	

Endnotes

1. केनो. – 2.5
2. गी. – 10.3
3. सर्ववेदान्तसारं हि श्रीमद्भागवतमिष्यते (भाग. – 12.13.12)
4. जन्माद्यस्य यतोऽन्वयादितरतश्चार्थेष्वभिज्ञः स्वराट्। तेने ब्रह्म हृदा य आदिकवये मुह्यन्ति यत्सूरयः तेजोवारिमृदां यथा विनिमयो यत्र त्रिसर्गोऽमृषा। धाम्ना स्वेन यदा निरस्तकुहकं सत्यं परं धीमहि।। (भाग. - 1.1.1)
5. भाग. – 1.2.3
6. त्वं तु राजन् मरिष्येति पशुबुद्धिमिमां जहि। न जातः प्रागभूतोऽद्य देहवत्त्वं न नङ्क्ष्यसि।। ... घटे भिन्ने यथाऽऽकाश आकाशः स्याद् यथा पुरा। एवं देहे मृते जीवो ब्रह्म सम्पद्यते पुनः।। (भाग. – 12.5.2-5)
7. एवमात्मानमात्मस्थमात्मनैवामृश प्रभो। बुद्ध्यानुमानगर्भिण्या वासुदेवानुचिन्तया।। ... दशन्तं तक्षकं पादे लेलिहानं विषाननैः। न द्रक्ष्यसि शरीरं च विश्वं च पृथगात्मनः।। (भाग. – 12.5.9 -12)
8. भगवंस्तक्षकादिभ्यो मृत्युभ्यो न बिभेम्यहम् । प्रविष्टो ब्रह्म निर्वाणमभयं दर्शितं त्वया।। (भाग. – 12.6.5)
9. भाग. – 12s.13.15

10. अधिकारी तु विधिवदधीतवेदवेदाङ्गत्वेनापाततोऽधिगताखिलवेदार्थोऽस्मिन् जन्मनि जन्मान्तरे वा काम्यनिषिद्धवर्जनपुरःसरं नित्यनैमित्तिकप्रायश्चित्तोपासनानुष्ठानेनैव निर्गत-निखिलकल्मषतया नितान्तनिर्मलस्वान्तः साधनचतुष्टयसम्पन्नः प्रमाता। (वेदा. - 6)
11. शाब्दस्य हि ब्रह्मण एष पन्था यन्नामभिर्ध्यायति धीरपार्थैः। परिभ्रमंस्तत्र न विन्दतेऽर्थान् मायामये वासनया शयानः।। (भाग. – 2.2.2)
12. अतः कविर्नामसु यावदर्थः स्यादप्रमत्तो व्यवसायबुद्धिः। सिद्धेऽन्यथार्थे न यतेत तत्र परिश्रमं तत्र समीक्षमाणः।। (भाग. – 2.2.3)
13. सत्यां क्षितौ किं कशिपोः प्रयासैर्बाहो स्वसिद्धे ह्युपवर्हणैः किम् । सत्यञ्जलौ किं पुरुधान्नपात्र्या दिग्वल्कलादौ सति किं दुकूलैः।।... एवं स्वचित्ते स्वत एव सिद्ध आत्मा प्रियोऽर्थो भगवाननन्तः। तं निर्वृतो नियतार्थो भजेत संसारहेतूपरमश्च यत्र।। (भाग. – 2.2.4-6)
14. आत्ममायामृते राजन् परस्यानुभवात्मनः। न घटेतार्थसम्बन्धः स्वप्नद्रष्टुरिवाञ्जसा।। (भाग. – 2.9.1)
15. बहुरूप इवाभाति मायया बहुरूपया। रममाणो गुणेष्वस्या ममाहमिति मन्यते।। (भाग. – 2.9.2)
16. श्वेता. – 5.10
17. ऋ. – 1.164.46
18. ऋ. – 10.144.5
19. यर्हि वाव महिम्नि स्वे परस्मिन् कालमाययोः। रमेत गतसम्मोहस्त्यक्त्वोदास्ते तदोभयम्।। (भाग. – 2.9.3)
20. आत्मतत्त्वविशुद्धर्थ्यं यदाह भगवानृतम्। ब्रह्मणे दर्शयन् रूपमव्यलीकव्रतादृतः।। (भाग. – 2.9.4)
21. अहमेवासमेवाग्रे नान्यद्यत् सदसत्परम्। पश्चादहं यदेतच्च योऽवशिष्येत सोऽस्म्यहम्।। (भाग. – 2.9.32)
22. ऋतेऽर्थं यत् प्रतीयेत न प्रतीयेत चात्मनि। तद्विद्यादात्मनो मायां यथाऽभासो यथा तमः।। ... एतन्मतं समातिष्ठ परमेण समाधिना । भगवान् कल्पविकल्पेषु न विमुह्यति कर्हिचित्।। (भाग. – 2.9.33-36)
23. क) नित्यो नित्यानां चेतनश्चेतनानामेको बहूनां यो विदधाति कामान्। तमात्मस्थं येऽनुपश्यन्ति धीरास्तेषां शान्तिः शाश्वती नेतरेषाम्।। (कठो. – 2.2.13) ख) नित्यो नित्यानां चेतनश्चेतनानामेको बहूनां यो विदधाति कामान्। तत्कारणं सांख्ययोगाधिगम्यं ज्ञात्वा देवं मुच्यते सर्वपाशैः।। (श्वेता. – 6.13)
24. अतःपरं सूक्ष्मतममव्यक्तं निर्विशेषणम्। अनादिमध्यनिधनं नित्यं वाङ्मनसः परम्।। ... स वाच्यवाचकतया भगवान् ब्रह्मरूपधृक्। नामरूपक्रिया धत्ते सकर्माकर्मकः परः।। (भाग. – 2.10.34-36)
25. छा. – 6.2.1
26. भगवानेक आसेदमग्र आत्माऽत्मनां विभुः। आत्मेच्छानुगतावात्मा नानामत्युपलक्षणः।। (भाग. – 3.5.23)
27. स वा एष तदा द्रष्टा नापश्यद् दृश्यमेकराट्। मेनेऽसन्तमिवात्मानं सुप्तशक्तिरसुप्तदृक्।। सा वा एतस्य संद्रष्टुः शक्तिः सदसदात्मिका। माया नाम महाभाग ययेदं निर्ममे विभुः।। (भाग. – 3.5.24-25)
28. मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्। तस्यावयवभूतैस्तु व्याप्तं सर्वमिदं जगत्।। (श्वेता. – 4.10)
29. कालवृत्त्या तु मायायां गुणमय्यामधोक्षजः। पुरुषेणात्मभूतेन वीर्यमाधत्त वीर्यवान्।। ... भूतानां नभ आदीनां यद् यद्भव्यावरावरम् । तेषां परानुसंसर्गाद्यथासंख्यं गुणान् विदुः।। (भाग. – 3.5.26-36)
30. अहं ब्रह्मा च शर्वश्च जगतः कारणं परम् । आत्मेश्वर उपद्रष्टा स्वयंदृगविशेषणः।। ... त्रयाणामेकभावानां यो न पश्यति वै भिदाम्। सर्वभूतात्मनां ब्रह्मन् स शान्तिमधिगच्छति।। (भाग. – 4.7.50-54)
31. त्वयोदितं व्यक्तमविप्रलब्धं भर्तुः स मे स्याद्यदि वीर भारः। गन्तुर्यदि स्यादधिगम्यमध्वा पीवेति राशौ न विदां प्रवादः।। स्थौल्यं कार्श्यं व्याधय आधयश्च क्षुत्तृड्भयं कलिरिच्छा जरा च। निद्रा रतिर्मन्युरहंमदः शुचो देहेन जातस्य हि मे न सन्ति।। (भाग. – 5.10.9-10)

32. यस्मिन् यतो येन च यस्य यस्मै यद्यो यथा कुरुते कार्यते च। परावरेषां परमं प्राक् प्रसिद्धं तद्ब्रह्म तद्धेतुरनन्यदेकम्।। ... योऽनुग्रहार्थं भजतां पादमूलमनामरूपो भगवाननन्तः। नामानि रूपाणि च जन्मकर्मभिर्भेजे स मह्यं परमः प्रसीदतु।। (भाग. – 6.4.30-33)
33. अजो नित्यः शाश्वतोऽयं पुराणो न हन्यते हन्यमाने शरीरे (कठो. – 1.2.18)
34. निर्गुणोऽपि ह्यजोऽव्यक्तो भगवान् प्रकृतेः परः। स्वमायागुणमाविश्य बाध्यबाधकतां गतः।। (भाग. – 7.1.6)
35. ज्योतिरादिरिवाभाति सङ्घातान्न विविच्यते। विद्यन्त्यात्मानमात्मस्थं मथित्वा कवयोऽन्ततः।। (भाग. – 7.1.9)
36. एकस्त्वमेव जगदेतदमुष्य यत् त्वमाद्योन्तयोः पृथगवस्यसि मध्यतश्च। सृष्टा गुणव्यतिकरं निजमाययेदं नानेव तैरवसितस्तदनुप्रविष्टः (भाग. – 7.9.30)
37. श्वेता. – 6.11
38. ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः
39. भाग. – 7.9.31
40. भावाद्वैतं क्रियाद्वैतं द्रव्याद्वैतं तथाऽत्मनः। वर्तयन् स्वानुभूत्येह त्रीन् स्वप्नान्धुनुते मुनिः।। ... आत्मजायासुतादीनामन्येषां सर्वदेहिनाम्। यत् स्वार्थकामयोरैक्यं द्रव्याद्वैतं तदुच्यते।। (भाग. – 7.15.62-65)
41. केनो. – 1.3-4
42. अशब्दमस्पर्शमरूपमव्यं तथाऽरसं नित्यमगन्धवच्च यत्। अनाद्यनन्तं महतः परं ध्रुवं निचाय्य तन्मृत्युमुखात् प्रमुच्यते।। (कठो. – 1.3.15)
43. स विश्वकायः पुरुहूत ईशः सत्यः स्वयं ज्योतिरजः पुराणः। धत्तेऽस्य जन्माद्यजयाऽत्मशक्त्या तां विद्ययोदस्य निरीह आस्ते।। (भाग. – 8.1.13)
44. अजस्य चक्रं त्वजयेर्यमाणं मनोमयं पञ्चदशारमाशु। त्रिणाभि विद्युच्चलमष्टनेमि यदक्षमाहुस्तमृतं प्रपद्ये।। (भाग. – 8.5.28)
45. इति व्यवसितो बुद्ध्या नारायणगृहीतया। हित्वान्यभावमज्ञानं ततः स्वं भावमाश्रितः।। यत्तद् ब्रह्म परं सूक्ष्ममशून्यं शून्यकल्पितम्। भगवान् वासुदेवेति यं गृणन्ति हि सात्वताः।। (भाग. – 9.9.48-49)
46. सत्यव्रतं सत्यपरं त्रिसत्यं सत्यस्य योनिं निहितं च सत्ये। सत्यस्य सत्यमृतसत्यनेत्रं सत्यात्मकं त्वां शरणं प्रपन्नाः।। (भाग. – 10.2.26)
47. अज्ञानसंज्ञौ भवबन्धमोक्षौ द्वौ नाम नान्यौ स्त ऋतज्ञभावात्। अजस्रचित्यात्मनि केवले परे विचार्यमाणे तरणाविवाहनी ।। (भाग. – 10.14.26)
48. कृष्ण कृष्णाप्रमेयात्मन् योगेश जगदीश्वर। वासुदेवाखिलावास सात्वतां प्रवर प्रभो।। त्वमात्मा सर्वभूतानामेको ज्योतिरिवैधसाम्। गूढो गुहाशयः साक्षी महापुरुष ईश्वरः।। (भाग. – 10.37.11-12)
49. भाग. – 10.85.24-25
50. भाग. – 10.87.37
51. श्लोक नं. - 24
52. खं वायुमग्निं सलिलं महीं च ज्योतींषि सत्त्वानि दिशो द्रुमादीन्। सरित् समुद्रांश्च हरेः शरीरं यत् किञ्च भूतं प्रणमेदनन्यः।। (भाग. – 11.2.41)
53. न जायते म्रियते वा विपश्चिन्नायं कुतश्चिन्न बभुव कश्चित्। (कठो. – 1.2.18)
54. नात्मा जजान न मरिष्यति नैधतेऽसौ न क्षीयते सवनविद् व्यभिचारिणां हि। सर्वत्र शश्वदनपाय्युपलब्धिमात्रं प्राणो यथेन्द्रियबलेन विकल्पितं सत्।। (भाग. – 11.3.38)
55. विद्याविद्ये मम तनू विद्धुव शरीरिणाम्। मोक्षबन्धकरी आद्ये मायया मे विनिर्मिते।। (भाग. – 11.11.3)
56. मनसा वचसा दृष्ट्या गृह्यतेऽन्यैरपीन्द्रियैः। अहमेव न मत्तोऽन्यदिति बुध्यध्वमञ्जसा।। (भाग. – 11.13.24)

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शक्तिनिर्णायकेषु सामर्थ्यमाश्रित्य शाब्दिकसिद्धान्ताः

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Abstract: अर्थावगत्यर्थः शब्दप्रयोगः क्रियते। केचन एकार्थकाः केचन अनेकार्थकाश्च शब्दाः प्राप्यन्ते। अनेकार्थकशब्दस्थले कदा कोऽर्थ आश्रयणीय इति निर्णयः कथं कर्तुं शक्यत इति शास्त्रकृद्भिः शक्तिनियन्त्रकाः केचन स्वीकृताः येन नानार्थकशब्दानां स्थलविशेषे अर्थविशेषस्यैव नियन्त्रणं कर्तुं शक्यते। संयोगादिनिर्णायकेषु सामर्थ्यमेकं निर्णायकम्। सामर्थ्यरूपं शक्तिनियन्त्रकं समाश्रित्य पाणिनिव्याकरणे परिलक्षितेषु स्थलेषु कानिचन स्थलानीह शोधपत्रे यथामति आलोच्यन्ते। तानि— प्रथमानिर्दिष्टं समास उपसर्जनं, तुल्यास्यप्रयत्नं सवर्णम्, अदर्शनं लोपः, तस्य लोपः, संयोगे गुरुः, अपवर्गे तृतीया, साधकतमं करणं, अधीगर्थदयेशां कर्मणि, यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी, कृत्तद्धितसमासाश्च चेत्यादीनि स्थलानि शास्त्रमनतिक्रम्य यथामति आलोचयामि।

Keywords: शक्तिनिर्णायकः, सामर्थ्यम्, अदर्शनं, गुरु, साधकतमम्।

सकलव्यवहारसहायकः खलु शब्द इत्यत्र नास्ति विप्रतिपत्तिः। उच्यते भर्तृहरिणा—

''न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते।
अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते।।''[1] इति।

शब्दप्रयोगोऽर्थावगत्यर्थः। शब्दाः खलु केचन एकार्थकाः केचन च अनेकार्थकाः। अनेकार्थकशब्दश्रवणेन सर्वेषामर्थानामुपस्थितिर्भवति। किन्तु एकस्मिन् स्थले एकेनैव अर्थेन कार्यं विधीयते, न तु एकाधिकेनार्थेन। तर्हि अनेकार्थकस्थले कदा कोऽर्थ आश्रयणीय इति निर्णयः कथं कर्तुं शक्यते? यथा सैन्धवमानय इति स्थले सैन्धवशब्दं श्रुत्वा लवणरूपार्थस्य अश्वरूपार्थस्य च उपस्थितिर्भवति। तर्हि सैन्धवमानय इत्युक्ते अवश्यं संशयो जायते अत्र कस्य अर्थस्य ग्रहणं भवति। अस्य संशयस्य निराकरणाय शास्त्रकृद्भिः शक्तिनियन्त्रकाः केचन स्वीकृताः येन नानार्थकशब्दानां स्थलविशेषे अर्थविशेषस्यैव नियन्त्रणं कर्तुं शक्यते। के खलु शक्तिनियन्त्रका इति विषये भर्तृहरिणा वाक्यपदीये उच्यते—

''संसर्गो विप्रयोगश्च साहचर्यं विरोधिता।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य सन्निधिः।।
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः।।''[2] इति।

कारिकास्थे स्वरादिपदे आदिपदेन षत्वसत्वनत्वणत्वादीनां ग्रहणम्। एते संयोगादयः शब्दार्थस्यानवच्छेदे सन्देहे तदपाकरणद्वारेण निर्णयहेतवः। वाक्य-संसर्ग-विप्रयोग-साहचर्य-विरोधिता-अर्थ-प्रकरण-लिङ्ग-शब्दान्तरस्य सन्निधि-सामर्थ्य-औचिति-देश-काल-व्यक्ति-स्वर-षत्व-सत्व-णत्व-

नत्वादयः इति साकल्येन ऊनविंशतिः निर्णयकाः प्राप्यन्ते। एतेषु सामर्थ्यमिति आलोचनाविषयः। सामर्थ्यं नियतशक्तिः निर्दिष्टजननशक्तिः करणत्वं वा। इदानीं सामर्थ्यमाश्रित्य केचन शब्दशास्त्रीयसिद्धान्ताः प्रस्तूयन्ते—

क) 'प्रथमानिर्दिष्टं समास उपसर्जनम्' (पा.सू. १.२.४३) इत्यत्र सन्देहो जातः समासपदार्थविषये। किं विग्रहोऽत्र समासपदार्थः आहोस्विद् लक्षणागम्यं समासशास्त्रम्। विग्रहः समासपदार्थश्चेत्सूत्रार्थो भवति— विग्रहे यत्प्रथमानिर्दिष्टं तस्य उपसर्जनं स्यात्। समासशास्त्रं समासपदार्थश्चेत्सूत्रार्थो भवति— समासशास्त्रे प्रथमानिर्दिष्टमुपसर्जनं स्यात्। विग्रहः समासपदार्थश्चेत् 'राज्ञः पुरुषः' इत्यत्र पुरुषपदस्य पूर्वनिपातः, पुरुषपदस्य विग्रहे प्रथमानिर्दिष्टत्वात्, एतत्तु अनभीष्टम्। अतः प्रयोगसामर्थ्यात्समासपदं समासशास्त्रपरं, न तु विग्रहपरम्। अधिहरि अधिगोपम् इत्यादिप्रयोगाः अप्यत्र सामर्थ्यरूपेण आगच्छन्ति। यतः एतेषां प्रयोगानां विग्रहे प्रथमान्तपदाभावोऽस्ति, प्रथमान्तपदाभावादेतेषां प्रयोगानाम् अनुत्पत्तिः, अनुत्पत्तेः सामर्थ्यात्समासपदं समासशास्त्रपरम्। अतो वृत्तौ दीक्षित आह- ''समासशास्त्रे प्रथमानिर्दिष्टमुपसर्जनं स्यात्''[3] इति। समासशास्त्रमिति समासपदार्थश्चेन्न काचिदभीष्टहानिः। 'प्रथमानिर्दिष्टं समास उपसर्जनम्' (पा.सू. १.२.४३) इति सूत्रे समासपदार्थनिर्णायकः खलु सामर्थ्यम्।

ख) एदैतोरोदौतोश्च न मिथः सावर्ण्यमिति कथम्? सवर्णसंज्ञाविधायकं सूत्रन्तु 'तुल्यास्यप्रयत्नं सवर्णम्' (पा.सू.१.१.९) इति। अनेन सूत्रेण ताल्वादिस्थानमाभ्यन्तरप्रयत्नश्च इत्येतद्द्वयं यस्य वर्णस्य येन वर्णेन समं तुल्यं तन्मिथः सवर्णसंज्ञं स्यादिति अर्थः फलितः। ततः 'अणुदित्सवर्णस्य चाप्रत्ययः' (पा.सू.१.१.६९) इति ग्रहणकसूत्रेण एकेन वर्णेन तस्य ये सवर्णाः तेषामपि ग्रहणं सम्पद्यते। तर्हि माहेश्वरसूत्रस्थितम् ऐऔजिति सूत्रमनावश्यकम्, एओङिति सूत्रेणैव ऐऔ इत्येतयोः ग्रहणात्। कथं ग्रहणम्? एदैतौ मिथः तथा ओदौतौ च मिथः सवर्णौ, ताल्वादिस्थानाभ्यान्तरप्रयत्नस्य समत्वात्। अनेन एकारेण ऐकारप्रपञ्चस्य तथा ओकारेण औकारप्रपञ्चस्य च ग्रहणमपि सम्भवम्। अतः ऐऔजिति सूत्रं व्यर्थम्। तथापि ऐऔजिति सूत्रारम्भसामर्थ्याद् एदैतोरोदौतोश्च न मिथः सावर्ण्यमिति विज्ञायते।

ग) 'अदर्शनं लोपः' (पा.सू.१.१.६०) इति सूत्रस्थितस्य अदर्शनपदस्य अर्थः श्रवणाभावः, न तु दर्शनाभावः। यतः इदं शब्दशास्त्रम्। शब्दः खलु श्रवणयोग्यः, न तु दर्शनयोग्यः। अत्र सूत्रे दृशधातुः ज्ञानसामान्यवाची। तदिह शब्दानुशासनप्रस्तावाच्छब्दविषयकं सत् श्रवणं सम्पद्यते। अतः अदर्शननाम अश्रवणम्। सूत्रेऽस्मिन् 'स्थानेऽन्तरतमः' (पा.सू.१.१.५०) इति सूत्रात्स्थाने इति पदमनुवर्त्य सूत्रार्थः कृतो दीक्षितेन- प्रसक्तस्यादर्शनं लोपसंज्ञं स्यात्। श्रवणं तदैव सम्भवः यदा वक्ता उच्चारयति। अत्र श्रोतुः श्रवणस्य निषेधकृतः। न तु वक्तुः उच्चारणस्य। अर्थादुच्चारणे सत्यपि श्रवणं मा भूदिति। अनेन उच्चारणम् अनर्थकं स्याद्। यतः श्रावणाय वक्ता उच्चारयति। यदि श्रवणं न स्यात्तर्हि उच्चारणं अनर्थकं स्याद्। यतः सूत्रे श्रवणस्य निषेधः कृतः तत्सामर्थ्यात् श्रवणहेतुभूतमुच्चारणमपि निषिध्यते। तत्त्वबोधिन्यां प्राह- ''असति च श्रवणे उच्चारणमनर्थकमेवेति सामर्थ्याच्छ्रवणनिषेधे तद्धेतुभूतमुच्चारणमपि निषिद्धं भवतीति''[4] इति।

घ) 'तस्य लोपः' (पा.सू.१.३.९) इति सूत्रस्यार्थस्तु तस्य इतो लोपः स्यादिति। आदौ इत्संज्ञा ततः लोपः। हलन्त्यमिति सूत्रेण उपदेशे अन्त्यं यत् हल् तस्य इत्संज्ञा भवति। उपदेशाः खलु आदेशादयः। तर्हि 'एचोऽयवायावः' (पा.सू.६.१.७८) इति सूत्रे ये अयादयः आदेशाः सन्ति ते खलु उपदेशाः। अतो वकारयकारयोः इत्संज्ञा ततः लोपः करणीयः। परन्तु अत्र लोपो न भवति। यद्यत्र यवयोः लोपः स्यात्तर्हि

तयोः यवयोः सूत्रे अनुच्चारणमेव करणीयमासीत्, प्रक्षालनाद्धि पङ्कस्य दूरादस्पर्शनं वरम् इति न्यायाद्। सूत्रे यवयोः उच्चारणसामर्थ्यात्तयोः न लोपः। यतः लोपो न भवति ततः लोपहेतुभूता इत्संज्ञापि न भवति फलाभावात्।

ङ) संयोगे परे ह्रस्वं गुरुसंज्ञं स्यादिति 'संयोगे गुरु' (पा.सू.१.४.११) इति सूत्रार्थः। यथा— शिक्षधातुरिह शिक्षधात्ववयव इकारो गुरुसंज्ञकः संयोगात्प्राग्विद्यमानत्वात्। ननु 'भेत्ता' इति पदस्योपपत्तिः कथं सिद्ध्यति? यतो 'भिद् ता' इत्यवस्थायां लघूपधामवलोक्य 'पुगन्तलघूपधस्य चे'त्यनुशासनेन गुणो न प्राप्नोति, धात्ववयवघटकदकारप्रत्ययावयवघटकतकारयोरव्यवधानेन तयोः दकारतकारयोः 'हलोऽनन्तराः संयोगः' (पा. सू. १.१.७) इति संयोगसंज्ञायां संयोगपरत्वेन 'भिद् ता' इत्यत्र इकारस्य 'संयोगे गुरु' (पा.सू.१.४.११) इति गुरुसंज्ञायां लघूपधायाः अदर्शनात्। अत्र समाधीयते लघुशब्देन्दुशेखरकृता नागेशेन तदीये ग्रन्थे— 'भेत्ता इत्यादौ गुणस्य क्नोः कित्त्वसामर्थ्येन भूतपूर्वलघूपधग्रहणाद् बोध्यः'[5] इति। 'भिद्' इत्यत्र प्रत्ययविधानात्प्राक् यो लघूपधः तमुपधमाश्रित्य 'पुगन्तलघूपधस्य च' (पा. सू. ७.३.८६) इति सूत्रेण लघूपधगुणे 'भेत्ता' इति रूपमुपपन्नं भवति। अत्र मानं 'त्रसिगृधिधृषिक्षिपेः क्नुः' (पा.सू. ३.२.१४०) इति सूत्रस्थितस्य प्रत्ययस्य कित्करणम्। क्षिप्धातोः क्नुप्रत्यये क्षिप्नुः इत्यस्य सिद्धिः। क्नुप्रत्ययस्य कित्करणं कथं विहितमित्यत्रोत्तरं भवति 'क्ङिति च' इति गुणनिषेधाय। क्षिप्धात्ववयवपकारप्रत्ययावयवनकारयोः अव्यवधानेन तयोः संयोगसंज्ञायां संयोगपरत्वेन धात्ववयवेकारस्य गुरुसंज्ञायां लघूपधत्वाभावाद्गुणस्याप्राप्तेः कथमप्राप्तगुणस्य निषेधसम्भवः, प्राप्तेर्निषेधेति नियमसत्त्वात्। अतः लघूपधत्वाभावादेव गुणाप्राप्त्या कित्त्वस्य वैयर्थ्यं स्यात्। कित्करणसामर्थ्याद् भूतपूर्वलघूपधामाश्रित्य गुणस्य प्राप्तिरस्तीति बोध्यते। तद्वारणाय कित्करणम्।

च) 'अपवर्गे तृतीया' (पा. सू.२.३.६) इति सूत्रस्थितं तृतीयापदं ज्ञापकम्। सूत्रस्यार्थस्तु अपवर्गः फलप्राप्तिः, तस्यां द्योत्यायां कालाध्वनोरत्यन्तसंयोगे तृतीया स्यात्। तृतीया इति पदं किं ज्ञापयति? तृतीया इति पदम् 'अनन्तरस्य विधिर्वा भवति प्रतिषेधो वा' इति परिभाषां ज्ञापयति। कथं ज्ञायते तृतीयापदेन इयं परिभाषा ज्ञाप्यते? 'अपवर्गे तृतीया' इति सूत्रस्य व्यवहितपूर्वात् 'तृतीया च होश्छन्दसि' (पा. सू. २.३.३) इति सूत्रात् तृतीया इति पदस्य अनुवृत्तिः 'अपवर्गे तृतीया' इति सूत्रे सुलभा, यतोऽनुवृत्त्या एव तृतीयापदं सुलभं तथापि 'अपवर्गे तृतीया' इति सूत्रे तृतीयापदस्य ग्रहणं कृतं सूत्रकृता। अतः 'तृतीया' इति पदं व्यर्थम्। 'तृतीया' इति पदसामर्थ्यात् ज्ञापयति 'अनन्तरस्य विधिर्वा भवति प्रतिषेधो वा' इति परिभाषाम् इमाम्।

छ) 'साधकतमं करणम्' (पा. सू. १.४.४२) इति सूत्रस्यास्यार्थः क्रियासिद्धौ प्रकृष्टोपकारकं कारकं करणसंज्ञां स्यात्। अत्र सूत्रे तमग्रहणसामर्थ्यात् कारकप्रकरणे एतत्सूत्रादन्यत्र तरतमभावो नाश्रीयते इति नियमो ज्ञाप्यते। उच्यते तत्त्वबोधिन्याम्— "इतरस्तु कारकप्रकरणे गौणमुख्यन्याय एतत्सूत्रादन्यत्र न प्रवर्तते इति ज्ञापनाय तमब्ग्रहणम्"[6] इति। तमब्ग्रहणं केन प्रकारेण एतज्ज्ञाप्यते? 'साधकतमं करणमि'ति सूत्रे साधकपदं विद्यते तथा सूत्रस्यास्य कारकाधिकारादेव पुनः साधकं पदं लभ्यते अनेन साधकं साधकं प्रकृष्टसाधकमित्यर्थो लभ्यते। अनेन यः प्रकृष्टः साधकः सः करणसंज्ञां प्राप्नोति इत्यर्थः समायाति। तर्हि पुनः कथं प्रकर्षबोधाय प्रकर्षबोधकप्रत्ययस्य ग्रहणं क्रियते? प्रकर्षबोधकप्रत्ययस्य ग्रहणफलन्तु आधारोऽधिकरणमित्यत्रास्ति। 'आधारोऽधिकरणम्' (पा. सू. १.४.४५) इत्यत्र अधिक्रियते अस्मिन्निति अधिकरणमिति अन्वर्थसंज्ञया सिद्धे आधारपदे पुनः आधारपदग्रहणं तर्हि प्रकृष्टाधारं बोधयति। अतः

सर्वावयवव्याप्ताधारस्याधिकरणसंज्ञा स्यादिति 'तिलेषु तैलम्' 'सर्वस्मिन्नात्मा अस्ति' इत्यादौ एव अधिकरणसंज्ञा प्रसज्येत न तु गौणाधारे 'गङ्गायां घोष' इत्यत्र। किन्तु 'साधकतमं करणम्' (पा. सू. १.४.४२) इत्यत्र तमप्प्रत्ययस्य ग्रहणसामर्थ्यादस्मिन्कारकप्रकरणे प्रकर्षप्रत्ययं विना शब्दसामर्थगम्यार्थप्रकर्षो नाश्रीयते इति ज्ञाप्यते। प्रदीपे प्रदीयते— "तत्र तमश्रुतिरेतज्ज्ञापयति प्रकर्षप्रत्ययग्रहणमन्तरेणेह प्रकरणे साम्यर्थगम्यः प्रकर्षो नाश्रीयते"[7] इति। तेन साधकार्थमात्रबोधकं साधकपदं न प्रकृष्टोपकारकार्थपरम्, एवं आधारपदमपि सर्वावयवव्याप्त्या यो हि आधारो न तत्परं किन्तु गौणमुख्यसर्वविधाधारपदं तेन 'गङ्गायां घोष' इति गौणाधारस्याधिकरणसंज्ञा ततः सप्तमी सिद्धा।

ज) 'अधीगर्थदयेशां कर्मणि' (पा. सू. २.३.५२) इति सूत्रार्थः खलु एषां कर्मणि शेषे षष्ठी इति। अधीक् नाम स्मरणम्। अधीगर्थो नाम स्मरणार्थः। अधीति पदसामर्थ्याद् इक्धातुः अध्युपसर्गं न व्यभिचरति इति ज्ञापयति। अनेन कथं ज्ञायते यत् इक् धातुः अध्युपसर्गं न व्यभिचरति? स्मरणार्थकानां कर्मणि शेषे षष्ठी स्यादित्यर्थो विवक्षितश्चेत् स्मरणार्थे अधीगर्थ इति न कृत्वा स्मृत्यर्थदयेशां कर्मणि अथवा इगर्थदयेशां कर्मणि इति सूत्रन्यासः कर्तव्यः आसीत् यतो ह्यनेन लाघवोऽपि स्यात्। तदकृत्वा सूत्रकृता 'अधीगर्थदयेशां कर्मणि' इति सूत्रशरीरं कृतम्। एवमेव प्रकारेण ज्ञापयति अधिशब्दोच्चारणं ज्ञापकम्। तत्त्वबोधिन्यां कथितम्— "अधिशब्दोच्चारणम् इङिकावध्युपसर्गं न व्यभिचरतः इति ज्ञापनार्थम्। अन्यथा स्मृत्यर्थदयेशाम् इत्येव ब्रूयात् इगर्थे.. इति वा। इङंशे नेदं ज्ञापकमिति चेत्तर्हि णेरध्ययने वृत्तम् इत्यत्राधिशब्दोच्चारणमं ज्ञापकमस्तु"[8] इति।

झ) 'यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी' (पा. सू. २.३.९) इति सूत्रे 'यस्मादधिकम्' इति प्रयोगसामर्थ्यात् ज्ञापयति अधिकशब्दयोगे पञ्चमी स्यादिति। ज्ञापनमिदं विना अधिकशब्दयोगे पञ्चमी भवतीति नास्ति अन्यत् किञ्चन विधायकशास्त्रम्। अस्माज्ज्ञापनात् 'लोकाद् अधिको हरि' इति प्रयोगस्य साधुता। सिद्धान्तकौमुद्यां कथ्यते वृत्तिकृता— "अधिकशब्देन योगे सप्तमीपञ्चम्याविष्यते। तदस्मिन्नधिकम्... इति यस्मादधिकम्... इति च सूत्रनिर्देशात्"[9] इति।

ञ) "कृत्तद्धितसमासाश्च" (पा.सू. १.२.४६) इति प्रातिपदिकसंज्ञाविधायकमेकं सूत्रम्। अनेन सूत्रेण कृदन्तस्य तद्धितान्तस्य समासस्य च प्रातिपदिकसंज्ञा विधीयते। अत्र संशयः, कृत्प्रत्ययेन कृदन्तस्य तद्धितप्रत्ययेन तद्धितान्तस्य च या प्रातिपदिकसंज्ञा वृत्तौ वृत्तिकृता कथिता सा अयथार्था, संज्ञाविधौ प्रत्ययग्रहणे तदन्तविधिर्नास्तीति परिभाषाबलात्। तर्हि कथं वृत्तिकृता संज्ञाविधौ कृदन्तस्य तद्धितान्तस्य च प्रातिपदिकसंज्ञा विहिता? अत्र समाधीयते अर्थवत् इत्यनुवर्तते, तत्समार्थ्यात् तदन्तविधिः इति। "अर्थवदधातुरप्रत्ययः प्रातिपदिकम्" (पा.सू. १.२.४५) इति सूत्राद् अर्थवदिति पदमालोच्यसूत्रे अनुवर्तते। अर्थवदित्यस्यानुवृत्तिसामर्थ्यात् संज्ञाविधौ प्रत्ययस्यापि तदन्तमाश्रित्य कृदन्तस्य तद्धितान्तस्य चेति सूत्रार्थः सम्पद्यते। भाष्यकारेण "सुप्तिङन्तं पदम्"(पा. सू. १.४.१४) इति सूत्रभाष्ये भाषितम्- "अर्थवदिति वर्तते। कृत्तद्धितान्तं चैवार्थवन्न केवलाः कृतस्तद्धिता वा" इति।

केचन मन्यन्ते एतेषां निर्णयकानां मध्ये सामर्थ्यमेव मुख्यं शब्दार्थनिर्णयनिमित्तम्। यदि सामर्थ्यमेव एकं मुख्यं निर्णायकम् तर्हि संयोगादिकारिकायां हरिपरिगणिता किं व्यर्था? अत्र समाधीयते वैयाकरणसिद्धान्तलघुमञ्जूषायाः कलाटीकायां— 'मुख्यमित्यनेन गौणं तेषामपि सम्भवतीति न हरिविरोधः' इति। अर्थात् हरिपरिगणना न व्यर्था परन्तु सामर्थ्येतरे संयोगादयः गौणाः निर्णायकाः। संयोगादिना योऽर्थभेदः प्रतीयते सोऽपि सामर्थ्यसत्त्व एव न तु सामर्थ्याभावे इति सामर्थ्यमेव

तत्राप्यर्थभेदप्रत्ययनिमित्तम्, अर्थप्रकरणादिकं तु तत्र संनिहितमपि अन्यथासिद्धम्। यथा 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः' (पा. सू. १.४.३७) इति सूत्रस्य दीक्षितवृत्तौ लिख्यते— 'द्रोहादयोऽपि कोपप्रभवा एव गृह्यन्ते'[10] इति। तथा तत्सूत्रभाष्ये भाषितं— 'न ह्यकुपितो क्रुध्यति, न वाकुपितो द्रुह्यति, न वाकुपित ईर्ष्यति, न वाकुपितोऽसूयति'[11] इति। अनेन वुध्यते क्रोधादयः सर्वे कोपपूर्वकाः। तथा संयोगादयोऽपि सामर्थ्यप्रभवाः। सामर्थ्यपूर्वकं संयोगादीनां स्थितिः। मूलतः संयोगादयः सामर्थ्यस्यैव व्यञ्जकाः। पुण्यराजेन लिख्यते- 'तदत्र केचित् सामर्थ्यमेवैकं शब्दार्थनिर्णयनिमित्तमिति मन्यन्ते। योऽप्यर्थप्रकरणादिना तत्र भेदः समधिगम्यते, सोऽपि सामर्थ्यादेवात्र प्रतीयते इति कथयन्ति। सामर्थ्यमेव हि संसर्गादिभिर्व्यज्यत इति'[12] इति। नागेशेनापि कथितम्— 'अत्र सामर्थ्यमेवैकं निर्णायकं, संयोगादयस्तद्व्यञ्जकप्रपञ्चः, तैः सामर्थ्यस्यैवाभिव्यक्तेरिति परे'[13] इति।

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Abstract: मम शोधप्रबन्धस्य विषयः कविसमयः। अलङ्कार-गुण-रीति-ध्वन्यादिवद् अयमपि अलङ्कारशास्त्रस्य चर्चितविषयः। नवमदशमेशवीयशतके जातेन राजशेखरेण तस्य *काव्यमीमांसा*ग्रन्थे सर्वादौ कविसमयो विस्तरेणालोचितः। यद्यपि *रामायण-महाभारत-गीर्णार*शिलालेखे दिक्पथमागच्छति। परन्तु भामहदण्डिवामनादिप्राचीनालङ्कारिकैः विषयेऽस्मिन् मौनता समाश्रिता। राजशेखरः तस्य *काव्यमीमांसायाः* चतुर्दश-पञ्चदश-षोडशाध्याये अस्य लक्षणभेदोदाहरणानि आलोचितवान्। आलङ्कारिकेषु केवलं राजशेखरेणास्य लक्षणमुपस्थापितम्। राजशेखरमते कवयो यान् अशास्त्रीयान् तथा अलौकिकार्थान् काव्येषु परम्पराक्रमेण उपनिबध्नन्ति ते अर्था हि कविसमयः। परन्तु अत्र वक्तव्यं यत् भामहदण्डिवामनादयः प्राचीनालङ्कारिकाः अशास्त्रीयान् तथा अलौकिकार्थान् काव्यदोषत्वेन अङ्गीकुर्वन्ति। प्रबन्धेऽस्मिन् अस्माभिः कविसमयालोचनसमन्वितग्रन्थनामानि उल्लिखितानि। राजशेखरप्रदत्तं कविसमयलक्षणं स्पष्टीकृतम्। ततः अस्य भेदविषये आलङ्कारिकाणां वैमत्यमुपस्थाप्य स्वीयमतमुपस्थापितम्। नाट्यकारेषु प्राचीनतमः आसीत् भासः। तस्य कृतिषु अलङ्काररीतिनाट्यसन्धिप्रभृतिभिः सह कविसमयाः अपि दरीदृश्यन्ते। प्रबन्धेऽस्मिन् अस्माभिः तस्य दृश्यकाव्याभ्यां केचन कविसमयाः समुद्धृत्य तेषां वैशिष्टं पर्यालोचितं, तेषां प्रयोगकारणमपि निरूपितम्।

Keywords: समयः, अशास्त्रीयम्, अलौकिकम्, दोषः।

संस्कृतशास्त्रेषु अन्यतममलङ्कारशास्त्रम्। रसध्वनिगुणरीत्यादयः तत्रत्यालोचितविषयाः। केचनालङ्कारिकाः पुनः कविसमयमपि अववर्णन् इत्यपि अस्माभिः नोपलभ्यते इति न। विषयेऽस्मिन् येषां चित्तं समाकृष्टं तेष्वाचार्यो राजशेखरोऽग्रगण्यः। विषयोऽयं राजशेखरस्य (नवम-दशमेशवीय-शतकम्) *काव्यमीमांसाख्य*ग्रन्थे एव प्राथम्येन उपलभ्यते। परन्तु तत्पूर्वमपि तद्विषयकमालोचनं जातमिति तु तद्ग्रन्थाद् एव ज्ञायते। भामहप्रभृतिप्रमुखालङ्कारिकैः कविसमयविषये मौनता समाश्रिता इत्यपि उल्लेखनीयम्।

परन्तु *महाभारत*स्यादिपर्वणि काव्यस्वरूपालोचनावसरे कविसमयस्योल्लेखः[1] अस्माकं विस्मयमातनोति। रुद्रदाम्नो *गीर्णार*शिलालेखेऽपि (सार्धैकेशवीयशतकम्) कविसमयस्योल्लेखो दिक्पथमागच्छति[2]। *महाभारता*दिग्रन्थेषु उल्लेखादनुमीयते यत् कविसमयोऽपि एकः प्राचीनकाव्यशास्त्रविषयः आसीत्। राजशेखरेणाप्युक्तम्– "सोऽयं कवीनां समयः काव्ये सुप्त इव स्थितः।" (*काव्यमीमांसा*- १६ अध्ययः)

कवीनां समयः कविसमयः। समयशब्दस्य बहवः अर्थाः कोशग्रन्थेषु दृश्यन्ते। *अमरकोशा*नुसारेण (पञ्चमेशवीयशतकम्) समयशब्दस्यार्थाः– "समयाः शपथाचारकालसिद्धान्तसंविदः"।(३/३/१४८) *हलायुध*कोशकारेणापि (दशमेशवीयशतकम्) अस्य बहवः अर्थाः प्रदर्शिताः– सिद्धान्तः, कृतान्तः,

राद्धान्तः, कालः, शपथः, निर्देशः, सङ्केतः, संवित्, क्रियाकारः, आचारः, नियमः, सम्पत्, अवसराश्च। (पृ -६९२)। सत्सु अपि सिद्धान्तादिषु बहुष्वर्थेषु अत्र कविसमयप्रसङ्गे समयशब्दस्याचरणरूपार्थः एव गृहीतः। अर्थात् कवीनामाचरणं हि कविसमयः। अतः कविभिः यत् क्रियते तदेव आचरणपदेन उच्यते। कवेः स्वकीयत्वं मौलिकत्वमेवात्राचरणपदेन द्योत्यते।

कविसमयालोचनवसरे आदौ तस्य लक्षणं विचारणीयम्। अत्र वक्तव्यं यत् कविसमयलक्षणप्रदानविषये राजशेखरोऽद्वितीयः। विषयेऽस्मिन् राजशेखरेतरालङ्कारिकैः मौनता समाश्रिता। तत्र मौनतापि सम्मतेर्लक्षणमिति वचनानुसारेणानुमीयते यद् विषयेऽस्मिन् ते राजशेखरेण सहैक्यमत्यं भजन्ते। कविसमयलक्षणप्रसङ्गे राजशेखरेण प्रोक्तम्– "अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिबध्नन्ति कवयः स कविसमयः।" (*काव्यमीमांसा* -१४ अध्यायः) अर्थात् राजशेखरमते शास्त्रबहिर्भूतं न्यायस्मृतिप्रभृतिशास्त्रविरुद्धं लोके अविज्ञातं लोकातीतं वा कविसम्प्रदायसम्प्राप्तं यमर्थं केवलं कवयः काव्येषु उपनिबध्नन्ति प्रयोगं कुर्वन्ति वा सः कविसमयः इति।

अत्रेदमुल्लेख्यं यद्भामहादयः आलङ्कारिकाः पुनः अशास्त्रीयम् अलौकिकञ्च विषयद्वयं काव्यदोषत्वेनोद्धोषितवन्तः[3]। परन्तु अत्र वक्तव्यं यत् चमत्कारिताविवर्धनार्थमेव एतेषामुपयोगः कृतः कविभिः। काव्यस्य विषयो लोकशास्त्रानुसारी एव भवेद्विषयेऽस्मिन् कश्चित् सुदृढो नियमः नास्ति। वस्तुतः कवयो नियतिकृतनियमरहिताः भवन्ति। अतः तैः स्वतन्त्रतया एतेषां विषयाणामुपन्यासं कृतम्। यतो तेषां प्रधानकार्यं हि चमत्कारिताविवर्धनम्। काव्यस्य मुख्यप्रयोजनं हि सद्यः परनिर्वृतिः। सद्यः परनिर्वृतिः नाम काव्यश्रवणात् पठनाद्वा तत्क्षणादेव ब्रह्मस्वादवत् स्वादं लभते सहृदयः। तस्माद् येन काव्यं सरसं भवेत् तथैव कविभिः आचरणीयम्। अतः काव्यस्य सरसतोपपादनाय ये केऽपि विषया उपन्यस्तुं शक्यम्। ततः अशास्त्रीयालौकिकयोः विषयोपन्यासेऽपि न क्षतिः। मम्मटादयरालङ्कारिकाः अपि केवलं रसापकर्षकविषयस्य दोषत्वम् अभ्युपगच्छन्ति[4]। अत्र वक्तव्यम् अशास्त्रीयालौकिकविषयाः सदा रसापकर्षका न भवन्ति परन्तु बहुक्षेत्रेषु ते रसस्यौत्कर्षमपि विदधति, तत्फलतया एते विषया न सदा काव्यदोषाः किन्तु कदाचन काव्यगुणा अपि। कवीनां काव्यमेवास्मिन् विषये प्रमाणम्।

तत्र राजशेखरस्य (नवम-दशमेशवीयशतकम्) *काव्यमीमांसाग्रन्थे*, हेमचन्द्रस्य (एकादश-द्वादशेशवीयशतकम्) *काव्यानुशासने*, नरेन्द्रप्रभसूरिनः (त्रयोदशेशवीयशतकम्) *अलङ्कारमहोदधिग्रन्थे*, अजितसेनकृतस्य (त्रयोदशेशवीयशतकम्) *अलङ्कारचिन्तामणिग्रन्थे*, अमरचन्द्रयतेः (त्रयोदशेशवीयशतकम्) *काव्यकल्पलतावृत्तिग्रन्थे*, देवेश्वरस्य (त्रयोदश-चतुर्दशेशवीयशतकम्) *कविकल्पलताख्यग्रन्थे*, वाग्भटस्य (द्वितीयः) (चतुर्दशेशवीयशतकम्) *काव्यानुशासने*, विश्वनाथस्य (चतुर्दशेशवीयशतकम्) *साहित्यदर्पणे*, अमृतानन्दयोगिकृते (चतुर्दशेशवीयशतकम्) *अलङ्कारसंग्रहग्रन्थे*, केशवमिश्रमहोदयस्य (षोडशेशवीयशतकम्) *अलङ्कारशेखरे*, कृष्णशर्मनः (ऊनविंशईशवीयशतकम्) *मन्दारमरन्दचम्पूग्रन्थे* मुख्यतया कविसमयः आलोचितः।

कविसमयस्य भेदविषये आलङ्कारिकाणां मतानैक्यं दृश्यते। राजशेखरेण आदौ स्वर्गभौमपातालभेदेन कविसमयस्य त्रैविध्यं, ततः भौमस्य पुनः द्वादशभेदाः प्रदर्शिताः[5]। इतरालङ्कारिकैः स्वर्गभौमपातालभेदा नाङ्गीकृताः। तेषां मतानि विचार्य्य कविसमयस्य असतो निबन्धन-सतोऽनिबन्धन-नियम-नियमविशेषाः इति चातुर्विध्यमस्माभिः अङ्गीकृतम्। अत्र वक्तव्यं यद् अमृतानन्दयोगिविश्वनाथौ अस्य भेदविषये मौनं भजेते।

संस्कृतसाहित्याकाशे भास्वान्निव भासतेतरां नाट्यकारो भासः। तेन विरचितानि *प्रतिमा-अभिषेक-यज्ञफल-कर्णभार-ऊरुभङ्ग-दूतवाक्य-दूतघटोत्कच-पञ्चरात्र-बालचरित-स्वप्नवासवदत्त-प्रतिज्ञायौगन्धरायण -मध्यमव्यायोग-अविमारक-चारुदत्त*नाटकानि उस्त्रसदृशानि। विषयचयने तथा वृत्तान्तकथने स आसीद् अद्वितीयः। तस्य कृतिषु विविधालङ्कार-ध्वनि-गुण-रीतीनां प्रयोगः दृग्गोचरो भवति। कविसमयप्रयोगेऽपि स आसीत् सिद्धहस्तः। शोधबन्धेऽस्मिन् तत्प्रयुक्तकविसमयाः एव विविच्यन्ते। एवं तेन प्रयुक्तकविसमयेष्वन्यतमः—

1. सर्वजलाशयेषु हंसाः —

जलविराजमानपक्षिषु हंसोऽन्यतमः। एतादृशो हंसः केषुचिदेव कालेषु केवलं गभीरे निर्मले च जलाशयेषु दृग्गोचरो भवति। हंसशोभितजलाशयाः प्रायः रमणीया भवन्ति। एते हंसा यद्यपि आवर्जनादिपरिवेष्टिते स्वल्पजलाशये न सन्तरन्ति। परन्तु जलाशयसौन्दर्यविवर्धनार्थं कविभिः सदा जलाशयस्य उल्लेखकाले हंसोल्लेखः अपि कृतः। अर्थाद् यत्र यत्र जलाशयाः तत्र तत्र हि हंसाः इति। एवम्प्रकारेण हंसः इति विषयः कविसमयत्वेन गृहीतो जातः। अयं खलु असतो निबन्धनरूपकविसमयः।

*प्रतिमानाटक*स्य प्रथमाङ्के शरद्वर्णनाकाले प्रकृतिशोभाविवर्धनाय श्वेतकाशपुष्पेण सह नद्यां हंससञ्चरणं भासेन चित्रितम्। वस्तुतः पक्षिपुष्पैः जलाशयशोभा विवर्धिता भवति। तत्र स्रोतविहीने जलाशये हि कमलकुमुदानि विकशन्ति। अतः नद्याः शोभाविवर्धनाय अत्र हंसविचरणं भासेन वर्णितम्।

चरति पुलिनेषु हंसी काशांशुकवासिनी सुसंहृष्टा।
मुदिता नरेन्द्रभवने त्वरिता प्रतिहाररक्षीव ।।(१/२)

*ज्ञफल*नाटकेऽपि शरत्शोभावर्णनकाले लक्ष्मणः जलाशये हंससन्तरणं निगदितम् –

सरस्यगाधसलिले राजन्ते मानसौकसः।
रसपूर्णे कवेश्चित्ते नवा भावा इवोज्ज्वलाः।।(५/३७)

2. सर्वपर्वतेषु रत्नानि –

रत्नानि ऐश्वर्यव्यञ्जकानि विरलानि च। रत्नाकरात् क्वचित् पर्वतात् तानि उपलभ्यन्ते। सर्वपर्वतेषु रत्नानि न तिष्ठन्ति। केवलं केषुचिद्विशिष्टपर्वतेषु तानि तिष्ठन्ति। परन्तु कवयः प्रायः सर्वपर्वतेषु तेषां स्थितिं वर्णितवन्तः। अत्र वक्तव्यं यद्रत्नानि यथा जनानामैश्वर्यं प्राचुर्यमाभिजात्यञ्च प्रदर्शयन्ति, सौन्दर्यञ्च विवर्धयन्ति तथैव तैः तस्य पर्वतस्यापि गौरवं माहात्म्यञ्च द्योतितं भवति। अतः कविभिः स्वीयकाव्येषु वर्णितानां प्रायः सर्वपर्वतानां गौरवं माहात्म्यञ्च द्योतनाय तत्र रत्नानां स्थितिः अङ्गीकृता। सर्वपर्वतेषु रत्नस्य अविद्यमानत्वेऽपि तत्र रत्नवर्णनाद् अयमसतो निबन्धनकविसमयः।

*बालचरित*स्य द्वितीयाङ्के मेरुपर्वते कनकस्थितिः कंसेन वर्णिता–

सौवर्णकान्ततरकन्दरकूटकुञ्जं मेरुं न कम्पयति वायसपक्षवातः।
हास्योऽपि भोः समकरक्षुभितोर्मिमालं पातुं य इच्छसि कराञ्जलिना समुद्रम्।।(२/६)

*अभिषेक*नाटकस्य द्वितीयाङ्के लङ्कायाः प्रभूतैश्वर्यप्रतिपादनार्थं तत्र रत्ननिर्मिताचलानां वर्णनं हनुमता उपस्थापितम्–

चित्रप्रस्तुतहेमधातुरुचिराः शैलाश्च दृष्टा मया
नानावारिचराण्डजैर्विरचिता दृष्टा मया दीर्घिकाः।
नित्यं पुष्पफलाढ्यपादपयुता देशाश्च दृष्टा मया

सर्वं दृष्टमिदं हि रावणगृहे सीता न दृष्टा मया।।(२/६)

3. वर्षासु मल्लिकापुष्पस्यानुपस्थितिः –

श्वेतधवलं सुगन्धिमल्लिकापुष्पं संस्कृतकवीनां परमादरणीयम्। यद्यपि ग्रीष्मर्तौ तथा वर्षासु तत्प्रस्फुटितं भवति परन्तु केवलं ग्रीष्मर्तौ एव तत् पूर्णप्रकाशं लभते। वर्षासु तस्य सौन्दर्यं तादृक् न भाति। तस्मात् सौन्दर्यार्चककविभिः केवलं ग्रीष्मर्तौ वसन्तकाले च मल्लिकापुष्पविलासो वर्णितः। अतः वर्षासु मल्लिकापुष्पविकाशः सत्पपि तस्य वर्णनाभावादयं सतोऽनिबन्धनकविसमयः।

यज्ञफलस्य प्रथमाङ्के वसन्ताश्रितगीतगायनकाले नटी मल्लिकाकुसुमशोभा वर्णिता–

णोपल्लवसोहिदा लदाओ सहआरा बहुपरिमलस्सन्दिणो।
पसण्णाइं अ उववणाइं हंसति मल्लिआकुसुमेहिं ।।(१/२)
(नवपल्लवशोभिता लताः सहकारा बहुपरिमलस्यन्दिनः।
प्रसन्नान्युपवनानि हसन्ति मल्लिकाकुसुमैः।।)

*अविमारके*ऽपि कुरङ्ग्या वर्षाविकशितपुष्पाणामुल्लेखकाले मल्लिकापुष्पम् निःसारितम् -

हला! किं तुए मम हिअअं परिञ्ञादं। एथ्थ हि अजाणन्तेण परिजणेण मम परितोसणिमित्तं वउलसरलज्जज्जुणकदम्वणीवणिउलप्पहुदीनि मेहकालवल्लहाणि परमसुरहीणि आणीअमाणानि मं उन्मादअन्ति।

(हला! किं त्वया मम हृदयं परिज्ञातम्। अत्र ह्यजनता परिजनेन मम परितोषनिमित्तं वकुलसरलसजार्जुनकदम्बनीपनिचुलप्रभृतीनि मेघकालवल्लभानि परमसुरभीण्यानीयमानानि मामुन्मादयन्ति।)

4. मलयाचलो हि चन्दनस्थानम् –

सुगन्धित्वाद् वृक्षेष्वन्यतमः चन्दनवृक्षः। पूजोपकरणरूपेण, प्रसाधनद्रव्यरूपेण, भेषजद्रव्यरूपेण चास्य बहुविधव्यवहाराः सन्ति। एते चन्दनवृक्षा मलयपर्वते बाहुल्येन तु प्राप्यन्ते। परन्तु केवलं तत्रैव प्राप्यन्ते इति तु न, इतरस्थानेष्वपि नूनतया सन्ति। चन्दनवृक्षाः खलु सुदुर्लभाः परन्तु मलयगिरौ एतेषां बाहुल्येन उपस्थितिः दृश्यते। तत्कारणात् कविभिः स्वीयग्रन्थेषु यत्र यत्र चन्दनस्य प्रसङ्गः उपस्थापितः तत्र तत्र मलयपर्वतस्यापि उल्लेखः तैः विहितः। अत्र एवमपि वक्तुं शक्यते यत् चन्दनः शीतलः, तुषारावृतमलयाचलोऽपि तथैव। अतः शैत्यरूपसाम्यात् मलयाचले चन्दनसान्निध्यं कविभिः अङ्गीकृतम्। अयं खलु अस्य कविसमयस्य मूलाधारः। मलयाचलेतरस्थानेषु चन्दनस्थितिः सत्यपि केवलं मलयाचले तस्य वर्णनादयं नियमकविसमयः।

अविमारकस्य चतुर्थाङ्के प्रियाविच्छिन्नोऽविमारकः अग्नौ प्राणत्यागं स्थिरीकृतवान्। परन्तु अग्निदेवप्रभावाद् अग्निस्पर्शः तेन शीतलवत् प्रतिभातः। अत्र अग्नेः शीतलस्पर्शो मलयचन्दनेन सह उपमितः—

दग्धाः स्फुलिङ्गनिकरैर्निपतन्ति वृक्षाः
ज्वालाश्च मे मलयचन्दनपङ्कशीताः।
अग्निर्दयां हि कुरुते मदनातुरेऽपि
पुत्रं पितेव च परिष्वजति प्रहृष्टः ।।(४/८)

यज्ञफलस्य चतुर्थाङ्के विश्वामित्रः चन्दनस्य प्रकृष्टस्थानरूपेण मलयाचलं स्वीकृतवान्–

विकसति सरसि सरोजम् मलयाद्रौ चन्दनं भाति।
एवं खलु वस्तूनि वर्धन्ते निजस्थानेषु।। (४/३३)

5. केवलं दिवसे कमलविकाशः, केवलं निशायां कुमुदविकाशः —

उदिते सूर्ये कमलं प्रकाशते, उदिते चन्द्रे कुमुदं प्रकाशते। एवमस्तमिते सूर्ये कमलं सङ्कुचितं भवति तथैव दिवा सूर्योदये चन्द्रविलये कुमुदमपि सङ्कुचितं भवति। वस्तुतः दिवाभागे कुमुदस्य तथा रात्रौ कमलस्य ईषद्रूपेण हि सङ्कोचनं भवति। परन्तु तदा तयोः ईषत्सङ्कोचनं कविभिः नेष्ठम्। अतस्तैः दिवा कुमुदस्य नक्तं कमलस्य पूर्णसङ्कोचः एव स्वीकृतः। किञ्च संस्कृतसाहित्ये पद्मिनी सूर्यनायिका, सूर्यः तस्य नायकः। एवं कुमुदिनी पुनः चन्द्रनायिका चन्द्रः तस्य नायकः। नायकवियोगे नायिका पूर्णरूपेण विरोहिनी भवति, एवं विरहातिशय्यं द्योतयितुं कविभिः दिवा कुमुदिन्याः नक्तं पद्मिन्याः पूर्णसङ्कोचः एव अभ्युपगतः।

ऊरुभङ्गे प्रथमसैनिकेन दिवा लोहितौष्ठविशिष्टमृतनृपाणां मुखेन सह रक्तकमलस्य तुला अङ्गीकृता–
स्रस्तेद्वर्तितनेत्रषद्पदगणा ताम्रोष्ठपत्रोत्करा
भ्रूभेदाञ्चितकेसरा स्वमुकुटव्याविद्धसंवर्तिका।
वीर्यादित्यविबोधिता रणमुखे नाराचनालोन्नता
निष्कम्पा स्थलपद्मिनीव रचिता राज्ञामभीतैर्मुखैः।।(१३)

अविमारकस्य तृतीयाङ्के रात्रिशोभावर्णनकाले नायकेन रात्रौ कमलविलयः स्वीकृतः–
अये तन्त्रीनादो युवतिकलगीतध्वनियुतः
अये गन्धामोदो गजवरमदोद्बोधितपटुः।
प्रभैषा दीपानामिह तु वितता रक्षिपुरुषाः
चिराद् रात्रौ शान्तं सह कमलषण्डैर्नृपगृहम्।।(३/१४)

*अभिषेक*नाटकस्य द्वितीयाङ्के सीतानुरक्तो रावणः सन्ध्यायां कुमुदविकाशविषयं उद्गिरति–
रजतरचितदर्पमप्रकाशः करनिकरैर्हृदयं ममाभिपीड्य।
उदयति गगने विजृम्भमाणः कुमुदवनप्रियबान्धवः शशाङ्कः।।(२/११)

6. कृष्णपक्षे ज्योत्स्नायाः तथा शुक्लपक्षे तमसोऽवर्णनम्–

उच्यते यामिन्याः अलङ्कारो ज्योत्स्ना। एतादृशज्योत्स्ना शुक्लपक्षवत् कृष्णपक्षेऽपि प्राप्तप्रकाशा। परन्तु कविदृशा ज्योत्स्ना केवलं शुक्लपक्षे एव लब्धप्रकाशा भवति न तु कृष्णपक्षे। कथमिति चेत्? अत्र वक्तव्यं यत्ज्योतिषनये शुक्लपक्षः एव शुभः, कृष्णपक्षोऽशुभः एव। शुक्लपक्षे ज्योत्स्नायाः परिमाणं क्रमेण वृद्धिं प्राप्नोति। व्यत्ययो दृश्यते कृष्णपक्षे। अतः कृष्णपक्षे ज्योत्स्नायाः वर्णने कवयः अनिच्छुकाः। कृष्णपक्षे ज्योत्स्ना सत्यपि तस्य वर्णनाभावादयं सतोऽनिबन्धनकविसमयः।

चारुदत्तस्य प्रथमाङ्के वसन्तसेनायाः अन्वेषणकाले तिमिरावृतकृष्णपक्षस्य वर्णनं विटः कृतवान् –
परिचिततिमिरा मे शीलदोषेण रात्रिबहुलतिमिरकालस्तीर्णपूर्वा विघट्टाः।
युवतिजनसमक्षं काममेतन्न वाच्यं विपणिषु हतशेषा रक्षिणः साक्षिणो मे।।(१/१३)

7. समुद्रेष्वेव मकराः –

जलचरविशालकायविशिष्टप्राणिविशेषो मकरो गङ्गादेव्याः तथा वरुणदेवस्य वाहनम्। कामध्वजे अपि अस्य चित्रमङ्कितम्। समुद्रवत् नदीष्वपि मकरा दरीदृश्यन्ते। परन्तु कवयः केवलं समुद्रेष्वेव अस्य

स्थितिमामनन्ति। अत्र खलु मकरस्य विशालकायत्वं तथा जलदेवतानां वाहनत्वं हि अस्य कविसमयस्य मूलाशयः।

बालचरितस्य द्वितीयाङ्के स्वीयप्रतापप्रदर्शनार्थं कंसः समुद्रे मकरावस्थानमुपस्थापितवान् –

सौवर्णकान्ततरकन्दरकूटकुञ्जं
मेरुं न कम्पयति बाग्रसपक्षवातः।
हास्योऽसि भोः समकरक्षुभितोर्मिमालं
पातुं य इच्छसि कराञ्जलिना समुद्रम्।।(२/६)

ऊरुभङ्गे युद्धक्षेत्रे अश्वत्थाम्ना कुरुपाण्डवसैन्यसमुद्रे समुत्थितशस्त्राणां तुला अर्णवविराजमानमकरेण सह कृता –

भोः भोः! समरसंरम्भोभयबलजलधिसङ्गमसमयसमुत्थितशस्त्रनक्रकृतविग्रहाः स्तोकावशेष-श्वासानुबद्धमन्दप्राणाः समरश्लाघिनो राजानः श्रृण्वन्तु भवन्तः ।(५७ श्लोकस्य पूर्वगद्यांशः)

8. वस्त्रपुष्पछत्राणां श्वेतत्वम्—

वस्त्रम्– लज्वानिवारणं वस्त्रस्य मुख्यमुद्देश्यं सत्यपि तेन जनानां धर्मपरिचयं तथा अर्थनैतिकपरिचियमपि ज्ञापितं भवति। संस्कृतकवयः मुख्यतः वस्त्रस्य श्वेतवर्णमामनन्ति। अत्र वक्तव्यं यदौज्वल्यविषये श्वेतवर्णः इतरवर्णेभ्यः श्रेष्ठः। श्वेतवस्त्रपरिहितजनस्य चारित्रिकशुद्धत्वं पवित्रतापि स्पष्टरूपेण ज्ञापिता भवति। किञ्च विषण्णजनैः अपि श्वेतवस्त्रं परिधीयन्ते।

*प्रतिमा*नाटकस्य सप्तमाङ्के जनस्थाने सीतया सह वार्तालापकाले श्वेतवस्त्रपरिहितविषण्णभरतप्रसङ्गो रामेण उत्थापितः–

एवमेतत्। निम्नस्थलोत्पादको हि कालः। मैथिलि! अप्युपलभ्यतेऽस्य सप्तपर्णस्याधस्ताच्छुक्लवाससं भरतं दृष्ट्वा परित्रस्तं मृगयूथमासीत्।

छत्रम्– आतपवृष्टिपाताभ्याम् आत्मानं रक्षणार्थं जनाः छत्रं व्यवहरन्ति। राज्ञां तथा श्रेष्ठसैनिकानां रथशीर्षेऽपि छत्रं दृश्यते। केषुचिद् देवविग्रहेष्वपि छत्रं दिक्पथमागच्छति। अत्र वक्तव्यं यत् जगति छत्रस्य विविधवर्णः सत्यपि तस्य केवलं श्वेतवर्णग्रहणेन तस्य पवित्रताविषयः प्रकाशितो भवति।

दूतवाक्यस्य प्रथमाङ्के दुर्योधनः वासुदेवेन सह वार्तालापकाले स्वीयश्वेतछत्रस्योल्लेखं कृतवान् –

अहमवधृतपाण्डरातपत्रो द्विजवरहस्तधृताम्बुसिक्तमूर्धा।
अवनतनृपमण्डलानुयात्रैः सह कथयामि भवद्विधैर्न भाषे।।(३७)

पुष्पम्– आलङ्कारिकदिशा श्वेतवर्णविशिष्टवस्तुषु पुष्पमन्यतमम्। विषयेऽस्मिन् वक्तव्यं यत् संस्कृतकवयः येषां सुगन्धिपुष्पाणामुल्लेखं स्वीयकृतिषु कुर्वन्ति तेषु मल्लिका-नमेरु-चम्पक-कुरवक-तिलक-वकुल-श्वेतपद्मानि उल्लेख्यानि। अतः अनुमीयते यत् श्वेतपुष्पं प्रायः सुगन्धि भवति। अपि च पूजायां व्यवहृतेषु पवित्रवस्तुषु श्रेष्ठं पुष्पम्। पुनः तत्र हास्येन सह प्रस्फुटितपुष्पस्य सादृश्यं कविभिः स्वीकृतम्[6]। कविसमयानुसारेण हासोऽपि श्वेतवर्णविशिष्टो भवति[7]।

*प्रतिमा*नाटकस्य सप्तमाङ्के श्वेतरेणुभिः सह लोध्रकुसुमस्य तुला रामेण चर्चिता -

रेणु समुत्पतति लोध्रसमानगौरः सम्प्रावृणोति च दिशः पवनावधूतः।
शङ्खध्वनिश्च पटहस्वनधीरनादैः सम्मूर्च्छितो वनमिदं नगरीकरोति।।(७/४)

परिशेषे एतद् वक्तव्यं यत् जगति बहुविधश्वेतवर्णीयानि वस्तुनि सन्ति एव। परन्तु कविभिः

केवलमेताषां वस्तुनां श्वेतवर्णस्वीकरणादयं नियमकविसमयः।

9. मेघ-सर्प-पर्वत-राक्षसानां कार्ष्ण्यम्—

मेघः— मेघविषये तस्य निर्घोषः तथा कार्ष्ण्यं कविभ्यः अतीव रोचते। सत्स्वपि नानाविधवर्णेषु केवलं घनस्य श्यामरूपमेव कविभिः स्वीकृयते, कथमिति चेत्, यतो हि कृष्णरूपादेव भयानकरसोद्रेको भवति। एवं विरहीणां विरहोऽपि घनस्य कृष्णरूपात् द्योत्यते। विषयेऽस्मिन् *मेघदूत*काव्यमेव प्रमाणम्। एवमुदात्तकण्ठीनामुद्घोषः क्वचित् मेघनिर्घोषेण सह उपमितः। एवं मेघस्य निर्घोषः तथा कार्ष्ण्यं कविषु प्रीतिं लभते।

*यज्ञफल*स्य पञ्चमाङ्के शरत्सौन्दर्यवर्णनकाले कृष्णमेघरहितनीलगगनशोभा विश्वामित्रेण विवृता–

मग्नोऽभवत्प्रबालशत्रुघनान्धकारे निर्भत्सितः स्तनितचञ्चलदीप्तिमिश्र।
सोद्योदितो विमलविष्णुपदे विराजन् काशैः शरत्तमिह वीजयति ग्रहेशम्।।(५/३९)

*बालचरित*स्य अन्तिमाङ्के कृष्णमेघेन सह दामोदरस्य तुला भटेन प्रतिपादिता–

आपीडदामशिखिबर्हविचित्रवेषः पीताम्बरः सजलतोयदराशवर्णः।
अभ्येति रोषपरिवृतविशालनेत्रो रामेण सार्धमिह मृत्युरिवावतीर्णः।।(५/३)

सर्पः— सर्पाः विभत्सरूपाः भीतिजनकाः विषधराः प्राणनाशकाश्च। यद्यपि विविधवर्णीयाः सर्पाः विद्यन्ते तेषु कृष्णवर्णीयाः अधिका भवन्ति। विषधरसर्पेषु अन्यतमः कृष्णसर्पः। अपि च भयानकरसस्य कृष्णवर्णः *नाट्यशास्त्र*स्वीकृतः[8]।

*बालचरित*स्य तृतीयाङ्के दामोदरः अरिष्टर्षभेन सह वार्तालापकाले कृष्णसर्पोल्लेखं कृतवान्–

किं दष्टः कृष्णसर्पेण बालेन न निहन्यते।
बालेन हि पुरा क्रौञ्चः स्कन्देन निधनं गतः।।(३/९)

पर्वतः— कविभिः वर्णनीयविषयेषु अन्यतमः शैलः। प्रायः सर्वे महाकवयः तथा नाट्यकाराः स्वीयकाव्येषु शैलप्रसङ्गः कदाचित् समुपस्थापितः। शैलस्य निर्दिष्टो वर्णो न भवति, यद्यपि कवयः तस्य कृष्णवर्णम् अङ्गीकुर्वन्ति। अत्र वक्तव्यं यत् हिमस्य विद्यमानत्वात् शैलशीर्षं श्वेतवर्णीयो भवति परन्तु अतिहिमं स्थानं धूसरवर्णीयो भवति। दूरतः तथा कृष्णमेघविद्यमानत्वात् धूसरकृष्णयोर्मध्ये भेदो न अनुमीयते। काव्ये शक्तिमतः जनस्य उपमानरूपेण शैलदृष्टान्तः नैके वाराः समुपस्थापिताः। भयानकरसोद्रेककाले एतादृशस्य विषयस्य उपस्थापनं कविभिः प्रयुक्तम् दृश्यते।

*अविमारक*स्य चतुर्थाङ्के आत्महननव्याकुलाविमारकेण कृष्णमेघसदृशं कृष्णपर्वतशिखरं प्रत्यक्षीकृतम्–

असितजलदवृन्दैर्मिश्रसन्दिग्धशृङ्गो
गगनचरकुलानां विश्रमस्थानभूतः।
सुकविमतिविचित्रो मित्रसंयोगहृद्यो
नरपतिरिव नीचो दृश्यते निष्फलाढ्यः।।(४/९)

राक्षसः – असुरशब्दस्य बहुप्रतिशब्दाः *अमरकोशे* दृश्यन्ते[9]। अर्थात् सुरविरोधिनः असुराः इति। ते खलु सदा देवकार्येषु विघ्नमुत्पादयन्ति। पाशविकशक्तिसम्पनानाः, पापाचारिणश्च एतादृशा असुराः काव्येषु भयानकरसोत्पादिकाः। *नाट्यशास्त्रे* भयानकरसस्य कृष्णवर्णो भरतेन स्वीकृतः[10]। पापस्यापि कृष्णवर्णः कविसमयानुसारेण स्वीकृतः[11]। अतः एते खलु असुराणां कृष्णवर्णस्वीकरणस्य आशाया इति

अनुमीयते।

मध्यमव्यायोगे हिडिम्बापुत्रघटोत्कचस्य कृष्णकायः नवीनकृष्णमेघेन सह उपमितः–

ग्रहयुगलनिभाक्षः पीनविस्तीर्णवक्षाः
कनककपिलकेशः पीतकौशेयवासाः।
तिमिरनिवहर्णः पाण्डरोद्वृत्तदंष्ट्रो
नव इव जलगर्भो लीयमानेन्दुलेखः।।(१/५)

परिशेषे एतद् वक्तव्यं यत् जगति बहुविधकृष्णवर्णीयानि वस्तुनि सन्ति एव। कवयस्तु केवलमेतेषां वस्तुनां कृष्णत्वं स्वीकुर्वन्ति। अतोऽयं नियमकविसमयः।

10. **सूर्य-विम्बोष्ठयोः रक्तत्वम्** –

सूर्यः— काव्ये प्रकृतिशोभावर्णनविषयेषु प्रभातसन्ध्ययोः वर्णनं विशिष्टमेव। एवं प्रभातसन्ध्ययोः वर्णनसमये सूर्यवर्णनं कविभिः अवश्यमाचरणीयम्। नास्ति कोऽपि सूर्यस्य प्रकृतवर्णः। परन्तु उदयास्तकालयोः तस्य रक्तिमवर्णः कस्य मनो न हरति? विषयमेनं मनसि स्थिरीकृत्य कवयोऽपि तस्य केवलं रक्तवर्णं निर्दिष्टवन्तः इति अनुमीयते।

अविमारकस्य द्वितीयाङ्के सन्ध्यायां सूर्यस्यारुणवर्णः अविमारकेण वर्णितः –

पूर्वा तु काष्ठा तिमिरानुलिप्ता सन्ध्यारुणा भाति च पश्चिमाशा।
द्विधा विभक्तान्तरमन्तरिक्षं यात्यर्धनारीश्वररूपशोभाम्।।(२/१२)

*अभिषेक*नाटकस्य चतुर्थाङ्कस्यान्तिमे रामेणापि सन्ध्यार्कस्य रक्तवर्णः अङ्गीकृतः –

अस्ताद्रिमस्तकगतः प्रतिसंहृतांशुः सन्ध्यानुरञ्जितवपुः प्रतिभाति सूर्यः।
रक्तोज्ज्वलांशुकवृते द्विरदस्य कुम्भे जाम्बुनदेन रचितः पुलको यथैव।।(४/२३)

बिम्बोष्ठः— विना बिम्बोष्ठवर्णनं नारीसौन्दर्यवर्णनमपूर्णः एव। संस्कृतकवयोऽपि विषयमेनं सदा अनुसरन्ति। अपि च ओष्ठवर्णनकाले तस्य रक्तत्वमपि तैः सदा अङ्गीकृतमेव। अत्रोल्लेख्यं यत् क्वचित् नायकस्यापि रक्तवर्णीयौष्ठः तैः स्वीकृतः। विषयेऽस्मिन् वक्तव्यं यद् रक्तौष्ठेण यादृक् लावण्यं प्रतिभाति न तथा भाति रक्तेतराधतैः।

अविमारकस्य द्वितीयाङ्के नायिकारूपं स्मरति नायकः—

उरः स्तनतटालसं जघनभारखिन्ना तनुः
मुखं नयनवल्लभं प्रकृतिताम्रबिम्बाधरम्।
भयेऽपि यदि तादृशं नयनपात्रपेयं वपुः
कथन्नु सुरतान्तरप्रचुरविभ्रमं तद् भवेत्।।(२/६)

अत्रापि एतद् वक्तव्यं यत् जगति बहुनि रक्तवर्णीयानि वस्तुनि सन्ति एव। परन्तु कविभिः केवलमेताषां वस्तुनां रक्तत्वस्वीकरणादयं नियमकविसमयः।

11. **महाब्राह्मणपदे निन्दार्थे महच्छब्दस्य प्रयोगः–**

आचार्यः केशवमिश्रः तस्य *अलङ्कारशेखर*ग्रन्थे महच्छब्दस्य प्रयोगविधिविषये विस्तरेणालोचितवान्[12]। तत्र ब्राह्मणपदेन सह निन्दार्थे महच्छब्दस्य प्रयोगः तेन निर्दिष्टः। तत्र *भट्टिकाव्यस्य* प्रथमसर्गस्य चतुर्थश्लोकस्य टीकायां भरतेन तथा *मृच्छकटिकस्य* प्रथमाङ्क, *रत्नावली*दृश्यकाव्यस्य टीकायामपि टीकाकारैः श्लोकोऽयमुपस्थापितः–

शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे।

यात्रायां पथि निद्रायां महच्छब्दो न दीयते।।

अत्रापि ब्राह्मणार्थे प्रयुक्तेन द्विजपदेन सह महच्छब्दस्य प्रयोगः निवारितः। भासकृतिषु बहुत्रापि विदूषकं महाब्राह्मणपदेन सूचितम्। अत्र वक्तव्यं यत् जातिषु ब्राह्मणः श्रेष्ठः एव। अतः तेन सह पुनः महच्छब्दस्य प्रयोगो निर्थकः एव। क्वचित् दुर्थोऽपि प्रतिपादयति।

यज्ञफलस्य प्रथमाङ्के कञ्चुकीयः विदूषकं महाब्राह्मणपदेन सम्बोधितम्–

भो महाब्राह्मण, तव केन कार्यम् ।

अविमारकस्य द्वितीयाङ्केऽपि नायको विदूषकं महाब्राह्मणपदेनल सम्बोधितम्–

एषः समासः। सर्वथा प्रवेष्टव्यं कुन्तिभोजस्य कन्यापुरम्। तदनुमन्तुमर्हति महाब्राह्मणः।

उपसंहारः—

कवयो हि क्रान्तदर्शिनः। तेषां दृष्टिः इतरविलक्षणा। स एव प्रजापतिः काव्यलोके। स यथेच्छं स्रष्टुम् अलम्। अतः उक्तम्–

अपारे काव्यसंसारे कविरेकः प्रजापतिः।

यथास्मै रोचते विश्वं तथेदं परिवर्तते।।

विषयेऽस्मिन् प्रमाणपदवीमध्यास्ते कविसमयः एव। परन्तु कविसमयः काव्येषु कथमायातः इति प्रश्नस्तु स्वाभाविकः एव। किं केवलं कविकल्पनमेव तदुद्भवे वीजमुतः अलङ्कारशास्त्रं तदुद्भवस्थलम्? इति चेदत्रेदं वक्तव्यं यत् कविकल्पनमेव तदुत्पत्तौ कारणम्। कथमिति चेद्यथा भाषानदी सदा व्याकरणमनुसृत्य न प्रभवति तथैव काव्यस्रोतांस्यप्यलङ्कारशास्त्रं नानुसृत्य प्रवहन्ति। तर्हि काव्यशिक्षाभ्यासस्य काव्यहेतुत्वं कथं निगदितम्? इति चेदत्रेदं ब्रुमो यत् संस्कृतसाहित्यस्यादिमकाव्यानि अलङ्कारशास्त्रमनुसरणं विना हि विरचितानि। ततः तेषु काव्येषु या रीतिः कविभिः अनुसृता सा रीतिः अलङ्कारशास्त्रेऽपि प्रतिपाद्या अभूत्। तत्र उदाहरणं *रामायण*महाकाव्यम्। प्राक् *रामायणात्* किञ्चिदलङ्कारशास्त्रम् नासीत्। *रामायणो*त्तरकवीनां कृते *रामायण*मेव आदर्शभूतमासीत्। तत्र यथा विषयाः उपन्यस्ताः प्रतिपादनशैली सैव अलङ्कारशास्त्रे प्रतिपाद्योऽभूत्। तत्फलतया के के विषयाः काव्यनिर्माणे अवधेयाः इति तु *रामायणो*त्तरकवयः *रामायणा*देव ज्ञातवन्तः। तदूर्द्ध्वं भासकालिदासादिभिः काव्यानि प्रणितानि जातानि। एवं क्रमशः संस्कृतवाङ्मयं विकशितमभूत्। काचन परम्परापि स्रष्टा जाता। तां परम्परां निरन्तरं विधातुमेव अलङ्कारशास्त्रं जनिं लेभे। एवमलङ्कारशास्त्रस्य उद्भवादनन्तरं ये कवयः प्रादुर्भवन् ते तत्शास्त्रमनुसृत्यैव काव्यं विरचितवन्तः। एवं कविसमयप्रसङ्गे अपि सममेव वक्तव्यम्। पुराकवयः आदिमकवयश्च तेषां काव्येषु यत्समयान् उल्लिखितवन्तः, ते एव कविसमयाः ततः अलङ्कारशास्त्रे प्रतिपाद्या अभवन्। अलङ्कारशास्त्रोत्तरभावीनां कवीनां समीपे ते एव कविसमयाः शिक्षण्या विषयाः सञ्जाताः। अतः पुराकविभिरुल्लिखिताः कविसमयाः प्रायः तेषां स्वमतिकल्पिताः किन्तु तदूर्द्धभावीनां ततोऽलङ्कारशास्त्रोत्तरभावीनां कवीनां प्रयुक्ताः कविसमयाः प्रायः तत्पूर्वजोल्लिखिताः तस्मात् काव्यज्ञशिक्षयाभ्यासस्य काव्यहेतुत्वमपि निर्विवादमिति।

नाट्यकारेषु प्रचीनतमो भासः। यद्यपि *नाट्यशास्त्रं* तत्पूर्वं रचितमेव, परन्तु *नाट्यशास्त्रे* कविसमयविषयकमालोचनं कुत्रापि न दृश्यते। अतः अनुमीयते यत् भासप्रयुक्तकविसमयाः प्रायः तत्पूर्वजकविभिः प्रयुक्ताः उत स्वकपोलकल्पिताः। *रामायणमहाभारत*योः यद्यपि अल्पकविसमया

दिक्पथमागच्छन्ति परन्तु भासपूर्वजनाट्यकाराणां दृश्यकाव्यानि अनाविष्कृतानि एव। अतः भासप्रयुक्तकविसमयाः प्रायः तस्य स्वीयमतिप्रसूता इति तु वक्तुं शक्यते।

परिशेषे वक्तुं शक्यते यत् भासो यथा *रामायणा*दिग्रन्थाश्रिताख्यानानि स्वीयप्रतिभाबलेन नवरूपेणालङ्कृत्य पाठकसकाशे परिवेशनमकृत। तथैव स दृश्यकाव्यस्य विषयवर्णनक्षेत्रेऽपि कविसमयरूपालङ्करणयन्त्रेण वर्णने वैचित्रं प्रदाय पाठकहृदये नवरसमसिचदिति शम्।

Endnotes

1. अलङ्कृतं शुभैः शब्दैः समयैर्दिव्यमानुषैः। छन्दोवृत्तैश्च विविधैरन्वितं विदुषां प्रियम्।। (आदि १/२८)
2. "स्फुचलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य।"
3. देशाकालकलालोकन्यायागमविरोधि च। प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं नेष्यते। (काव्यालङ्कारः भामहकृतः- ४/२)। देशाकालकलास्वभावविरुद्धार्थानि लोकविरुद्धानि। कला चतुर्वर्गशास्त्रविरुद्धार्थानि विद्या विरुद्धानि।। (काव्यालङ्कारसूत्रवृत्तिः, वामनकृता २/२/२३-२४)
4. "मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद्वाच्याः" (काव्यप्रकाशः, मम्मटकृतः- सप्तमोल्लासः)। रसापकर्षका दोषाः (साहित्यदर्पणः विश्वनाथकृतः- सप्तमपरिच्छेदः)।
5. स च त्रिधा स्वर्गो भौमः पातालीयश्च। स्वर्गपातलीययो भौमः प्रधानः। स हि महाविषयः। स च चतुर्धा जातिद्रव्यगुणक्रियारूपार्थतया। तेऽपि प्रत्येकं त्रिधा असतोनिबन्धनात्, सतोप्यनिबन्धनात्, नियमतश्च। (*काव्यमीमांसा* १४ अध्यायः)
6. पुष्पं प्रबालोपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम्। ततोऽनुकुर्य्याद् विशदस्य तस्यास्ताम्रौष्ठपर्ययस्तरुचः स्मितस्य।। (*कुमार*- १/४४)
7. यशोहासप्रभृतेः शौक्लम् (काव्यमीमांसा पञ्चदशाध्यायः)
8. *नाट्यशास्त्र*- ६/४४
9. असुरा दैत्यदैतेयदनुजेन्द्रारिदानवाः। शुक्रशिष्या दितिसुताः पूर्वदेवाः सुरद्विषः।। (१/१/१२/१/१)
10. गौरो वीरस्तु विज्ञेयः कृष्णश्चैव भयानकः। नीलवर्णस्तु वीभत्सः पीतश्चैवाद्भुतः स्मृतः।। (६/४४)
11. असतो गुणस्य निबन्धनम्। यथा- यशहासप्रभृतेः शौक्ल्यम्, अयशसः पापप्रभृतेश्च काष्ण्यम् .....(काव्यमीमांसा -१५ अध्यायः)
12. भूतेन्द्रभारतेशात् प्रब्भ्रहच्छब्दो निरर्थकः। दुरर्थो ब्राह्मणे वृष्टिभोज्यौषधपथादिषु।। (पञ्चदशो मरीचिः)

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रघुवंशमहाकाव्ये आचारशास्त्रीयानुशीलनम्

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Abstract: भारतीयसंस्कृतौ वहुप्राचीनकालादारभ्यः आचारस्य महत्त्वं विद्यते। 'आचारः परमो धर्मः' इति नीतिमेव भारतीयाः श्रेष्ठधर्मरूपेण स्वीकुर्वन्ति। अपिच धर्मस्य तृतीयप्रमाणरूपेण आचारस्य महत्त्वमतीवगुरुत्वपूर्णम्। वेदेषु, उपनिषत्सु, सर्वासु स्मृतिषु, सर्वेषु धर्मसूत्रेषु च आचारविषये प्रतिपादितमस्ति। श्रुतिस्मृतिप्रोक्तं शास्त्रीयाचरणम् आचारमिति कथ्यते। व्याकरणदृष्ठ्या आचारशब्दः आङ् उपसर्गपूर्वकं चर् धातोः भावार्थे घञ् प्रत्ययकृते सति निष्पत्तिर्भवति, अथवा 'आचरति एनम् अनेन इति वा' इत्यर्थे आचारशब्दः निष्पद्यते। आचारस्य पर्यायरूपेण धर्मः, नीतिः, कर्तव्यश्चेति शब्दाः प्रयुज्यन्ते। आचारशब्दः सदाचारस्य द्योतको भवति। आचारेण एव समाजस्य स्थापनं, विकासः व्यक्तेः समाजस्य च चारित्रिकबलस्योन्नतिः सम्भवेदिति। अतएव आचारपरिपालनमेव भारतीयधर्मस्य परमं वैशिष्ट्यम्। आचारशास्त्रविषयकाः चर्चाः न केवलं धर्मशास्त्रीयनिवन्धग्रन्थेषु सीमावद्धाः सन्ति अपितु लौकिक– संस्कृतसाहित्यग्रन्थेष्वपि संस्कृतमहाकवयः नाट्यकाराश्च तेषु रचनासु एषा चर्चाः कृताः सन्ति। संस्कृतसाहित्याकाशे कविकुलगुरुकालिदासस्य स्तानमतीवमहत्त्वपूर्णम्। तस्य विरचिताः ग्रन्थाः जनहृदये सदा विलासिताः सन्ति। महाकविकालिदासेन शास्त्रविहिताचारपद्धतिम् आचरणस्य महत्त्वपूर्णमङ्गमिति मन्यते। तस्यानुसारं मनुष्यस्य सर्वाङ्गीन विकासः शास्त्रानुकूलाचारपालनेन एव सम्भवति। तस्य रचनासु सर्वत्र प्रतिपदं शास्त्रानुकूलाचाराणां चर्चाः दृक्गोचरी भवन्ति। अतः कविकूलगुरोः कालिदासस्य अनुपम साहित्यकृतिः रघुवंशमिति ऊनविंशतिसर्गात्मके महाकाव्ये प्रतिपादिताः सामाजिक–राजनैतिक–आर्थिक–धार्मिक–नैतिक श्चेत्यादयः आचारविषयाः अस्मिन् प्रवन्धे समासेन आलोच्यन्ते।

Keywords: रघुवंशम्, कालिदासः, आचारः, सदाचारः, धर्मः, शास्त्रम्।

उपक्रमः— भारतीयवाङ्मये आचारशास्त्रशब्दः विशिष्टार्थे व्याख्यायते। आचारशब्दः आङ् उपसर्गपूर्वकं चर् धातोः भावार्थे घञ् प्रत्ययकृते सति निष्पत्तिर्भवति अथवा 'आचरति एणम् अनेन इति वा' इत्यर्थे आचारशब्दः निष्पद्यते। अपिच शास्त्रशब्दः शास् धातोः ष्ट्रन् प्रत्ययकृते सति निष्पत्तिर्भवति। शासनात् शंसनात् वा शास्त्रम् अथवा 'शिष्यते अनेन इति शास्त्रम्' इति व्युत्पत्त्या: शास्त्रशब्दः निष्पन्नः। अतएव शास्त्रं हि हितानुशासनशासनग्रन्थः, अहितं प्रतिषिध्य हितं व्यवस्थापयति इति। आचारशास्त्रोऽयं धर्मस्यानुशासनं प्रदर्शयति। धर्मस्य क्रियात्मकरूपं भवति आचारः। कोशग्रन्थेष्वपि आचारस्यार्थः निहितमस्ति। संस्कृतस्य सुप्रसिद्धः शब्दकोशः इत्यत्र आचारस्यार्थः एवमुद्धृतम् —

"आचारः पुं (आ+चर्+भावे घञ्)
सदाचारः पुं (सतां साधुनामाचारः) साधूनामाचरणम्"॥[1]

अपिच 'वाचस्पत्यम्' इति बृहत्संस्कृताभिधाने आचारस्यार्थं एवमुक्तम् —

"आचारः पुं, आ+चर्+भावे घञ्।
आचरणे अनुष्ठाने स च अनुष्ठान निवृत्यात्मकभावाभावरुपः
यत्र सदाचारः वेदस्मृत्यादिविहितः तत्र नित्यानिषिद्धश्च
कदाचरः इति भेदात् द्विविधः" ॥[2]

एतेन स्पष्टं भवति यत् आचारस्य सम्बन्धो आचरणेन व्यवहारेण वा साकमन्वितोऽस्ति। श्रुतिस्मृत्यादिविहितशास्त्रीयाचरणम् आचारः सदाचारः वा तद्विपरीतं शास्त्रनिषिद्धाचरणमनाचारः कदाचारः वा इति कथ्यते। आचारस्य लक्षणप्रसङ्गे महर्षिमनुना मनुस्मृतौ यदुक्तम् —

"यस्मिन् देशे य आचारः पारम्पर्यक्रमागतः।
वर्णानां सान्तरलानां स सदाचार उच्यते" ॥[3]

सतामाचारः सदाचारः अर्थात् शिष्टानामाचारानामनुसरणं सदाचारः तथैव शिष्टाचारयुक्तमानवः सदाचारी इत्युच्यते। सदाचारशब्देन दया–क्षमा–सत्य–शौच–विनय–त्याग–संयमादीन धर्मस्य दशलक्षणानि महर्षिमनुना निगदितम् —

"धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः।
धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम्" ॥[4]

सदाचारोऽयं सच्चरित्रविनिर्माणे तथा च नैतिकमूल्यानां विकासे साहाय्यं करोति, अतोऽयं सर्वोत्तमं तपमिति कथ्यते। यथा मनुस्मृतौ —

"सर्वस्य तपसामूलमाचारं जगृह परम्" ॥[5]

आचारविषये निश्चितरूपेण शास्त्रप्रमाणं विद्यते यत् —

"तस्माच्छास्त्रं प्रमाणं ते कार्याकार्यव्यवस्थितौ" ॥[6]

आचारस्य महत्त्वप्रसङ्गे मनुस्मृतौ यदुक्तम् —

"आचाराद् विच्युतो विप्रो न वेदफलमश्नुते।
आचारेण तु संयुक्तः सम्पूर्णफलभागभवेत्" ॥[7]

अर्थात् आचाराद् पतितः ब्राह्मणः वेदाध्ययनस्य फलं न प्राप्नोति अपितु आचारयुक्तो ब्राह्मणः वेदाध्ययनस्य सम्पूर्णफलं प्राप्तुमर्हति। अपिच —

"आचारः परमो धर्मः श्रुत्यक्त स्मार्त एव च।
तस्मादस्मिन् सदायुक्तो नित्यं स्यादात्मवान् द्विजः" ॥[8]

आचारस्य महत्त्वप्रसङ्गे महाभारतेऽपि एवमुच्यते —

"आचाराल्लभते ह्यायुराचाराल्लभते श्रियम्।
आचारात् कीर्तिमाप्नोति पुरुषः प्रेत्य चेह च" ॥[9]

अतएव आचारपरिपालनमेव भारतीयधर्मस्य परमं वैशिष्ट्यम्। धर्मार्थकाममोक्षाख्यं चतुर्विधपुरुषार्थेषु मनुष्यजीवनस्य परमलक्ष्यः मोक्षप्राप्तिः परमानन्दप्राप्तिर्वा। एतद् परमलक्ष्यप्राप्तेः आचारः भवति प्रथमं सोपानम्। शास्त्राचारपालनं विना न कश्चित् कदापि एतद् लक्ष्यप्राप्तुं शक्यते। अतएव शास्त्राचारपालनमावश्यकम्। एवम्प्रकारेण सर्वासु स्मृतिषु, सर्वेषु धर्मसूत्रेषु च आचारविषये चर्चा प्रतिपादित मस्ति। आचारशास्त्रविषयकाः चर्चाः न केवलं वैदिकवाङ्मये अपितु लौकिकसंस्कृतसाहित्यग्रन्थेष्वपि कालिदासः, माघः, भारवेत्यादयश्च महाकवयः तेषु रचनासु तथा भासः,

कालिदासः, भवभूत्यादय: नाट्यकाराश्च तेषु रूपकेषु धर्मः, नीतिः, त्यागः, कर्तव्यश्चेत्यादिमार्गेण एषा चर्चा: कृताः सन्ति।

लौकिकसंस्कृतसाहित्यस्य विपुलवाङ्मये भारतीयसंस्कृते: आराधक: शाश्वतसौन्दर्यस्य समर्थक:, सूक्ष्मतत्त्वानां ज्ञाता, श्रेयस्य साधकः कविकुलगुरोः कालिदासस्य स्थानमतीवमहत्त्वपूर्णम्। तस्य विरचितं रघुवंशं, कुमारसंभवं, मेघदूतं, ऋतुसंहारं, मालविकाग्निमित्रं, विक्रमोर्वशीयं, अभिज्ञान– शकुन्तलमितिश्च सप्तग्रन्थाः जनहृदये सदा विलासिताः सन्ति। महाकविकालिदास: शास्त्रविहिताचारपद्धतिं आचरणस्य महत्त्वपुर्णमङ्गमिति मन्यते। तस्यानुसारं मनुष्यस्य सर्वाङ्गीनविकासः शास्त्रानुकूलाचारपालनेनैव सम्भवति तथा शास्त्रानुकूलाचारणञ्च हि श्रेष्टफलस्य कारणम्। तस्य रचनासु सर्वत्र शास्त्रविहिताचाराणां चर्चा: दृक्गोचरी भवन्ति। अतः प्रबन्धेऽस्मिन् महाकविकालिदासस्य अनुपमसाहित्यकृतिः रघुवंशमिति ऊनविंशतिसर्गात्मके महाकाव्ये प्रतिपादिताः सामाजिक–राजनैतिक–आर्थिक–धार्मिक–नैतिकश्चेत्यादीनां आचाराणां शास्त्रीयानुशीलनं समासेन निम्ने प्रस्तूयते मया, तत्रादौ यथा —

रघुवंशमहाकाव्ये प्रतिपादितो सामाजिकाचार: –

मनुष्य: सामाजिकजीवः। सामाजिकाचारपद्धतिं शास्त्रानुकूलाचरणं वा मनुष्यस्य सर्वाङ्गीनविकाससाधने सहायको भवति। मनुष्यस्य सामाजिकाचारणस्य मानदण्डरूपेण श्रुतिस्मृतिविहिताचरणमेव स्वीकृतम् महाकविना। सः मनुस्मृतौ प्रतिपादितम् आचारपद्धतिं शास्त्रप्रमाणरूपेण स्वीकृतं तथा तदनुसारम् आचरणं मानवधर्मेनाभिहितम्।सामाजिकाचारस्यान्तर्गते वर्णव्यवस्था, आश्रमव्यवस्था, संस्काराः पारिवारिकसम्बन्धश्चेत्यादयः विषयाः महाकविना महाकाव्येऽस्मिन् प्रतिपादनं कृतम्। तस्यानुसारं सामाजिकाचरणशुद्धेः शास्त्रसम्मतं वर्णाश्रमधर्मपालनम् अनिवार्यम्। काव्येऽस्मिन् पञ्चमसर्गे महर्षिबाल्मीकिना साङ्गवेदस्य अध्यापनकार्यस्योल्लेखं कृतम् महाकविना —

"साङ्ग च वेदमध्याप्य किञ्चिदुत्कान्तशैशवौ।
स्वकृतिं गापयामास कविप्रथमपद्धतिम्" ॥ [10]

क्षत्रियनृपानां क्षात्रधर्मानुकूलाचरणानामुल्लेखमपि महाकविना कृतम्। प्रजानां रक्षणं, प्रजानुरञ्जनं, दानं चेत्यादि क्षत्रियनृपानां प्रमुखं कर्तव्यम्। महाकाव्येऽस्मिन् प्रथमे सर्गे राजा दीलिपेन प्रजानां रक्षणं, भरणपोषणादीनां कर्त्तव्यानाञ्च निर्वहणस्य उल्लेखं महाकविना निरूपितम् —

"प्रजानां विनयाधानाद्रक्षणाद्भरणादपि।
स पिता पितरस्तासां केवलं जन्महेतवः" ॥ [11]

महाकाव्यस्य पञ्चमसर्गे रघोः दानशीलतायाः परिचयमपि प्राप्यते —

"गुरूप्रदेयाधिकनिसपृहोऽर्थी नृपोऽर्थिकामादधिकप्रदश्च" ॥ [12]

महाकविकालिदास: अस्मिन् महाकाव्ये आश्रमव्यवस्थायाः आवश्यकतां स्वीकृत्वा यदुक्तम् —

"शैशवेऽभ्यस्तविद्यानां यौवने विषयेषिणाम्।
वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम्" ॥ [13]

रघुवंशस्य राजकुमारै वाल्ये उपनयन्यन संस्कारादनन्तरं ब्रह्मचर्यव्रतपालनस्य विषय: महाकविना सपष्टितम् —

"अथोपनीतं विधिवद्विपश्चितो विनिन्युरेनं गुरवो गुरूप्रियम्"। [14]

शास्त्रानुसारं गृहस्थाश्रमप्रवेशस्य वर्णनमपि अत्र अवलोक्यते —

"अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निरवर्त्तयद् गुरुः।

नरेन्द्रकन्यास्तमवाप्य सत्पतिं तमोनुदं दक्षसुता इवाबभुः"॥ [15]

महाकाव्येऽस्मिन् रघुवंशीयः नृपानां वृद्धावस्थायां मुनिवृत्तिधारणं कृत्वा वाणप्रस्थाश्रमप्रवेशस्य वर्णनं महाकविना सूचितम् — "- - - - वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम्।" [16]

अन्तिमाश्रमं तथा सन्यासाश्रमं मोक्षप्राप्तेः अतीवगुरुत्वपूर्णम्। अस्मिन् महाकाव्येऽपि महाराजरघुः सन्यासाश्रमग्रहणाद् अन्तरं नगराद् वहिः स्थित्वा जितेन्द्रियः भूत्वा मोक्षप्राप्त्यर्थं योगसाधनायां लीनमासित् इत्येवं निरुपितम् महाकविना —

"स किलाश्रममन्त्यमाश्रितो निवसन्आवसथे पुराद्बहि।

समुपास्यत पुत्रभोग्यया स्नुषयेवाविकृतेन्द्रियश्रयाः"॥ [17]

संस्कारः भवति समाजस्य संस्कृतेर्वा महत्त्वपूर्णमङ्गम्। आचारस्य मूले संस्कारः एव वर्तते। धर्मशास्त्रे क्रमशः गर्भाधानः, पुंसवनः, सीमन्तोन्नयनः, जातकर्मः, नामकरणः, निष्क्रमणः, अन्नप्राशनः, चूडाकर्मः, कर्णवेधः, विद्यारम्भः, उपनयनः, वेदारम्भ, केशान्तः, समावर्तनः, विवाहः, अन्त्येष्टिः श्चेत्यादयः षोडश संस्काराः उल्लिखिताः सन्ति। उक्तषोडशसंस्कारेषु केचन संस्काराः महाकविना महाकाव्येऽस्मिन् नामोल्लेखपूर्वकं वर्णानां कृतवान्। यथा तृतीयसर्गे राजादिलीपस्य सहधर्मीनिसुदक्षिनायाः पुंसवनसंस्कारः, रघोः जन्मादनन्तरं वशिष्ठेन सविधिपूर्वकं जातकर्मसंस्कारः, रघोः उपनयनसंस्कारः, तृतीयसर्गे रघोः चूडाकरणकर्मसंस्कारः, एकादशसर्गे विवाहसंस्कारः, अष्टमसर्गे अन्त्योष्टिसंस्कारश्चेत्यादीनां संस्कारानां प्रतिपादनं महाकविना कृतम्। महाकाव्येऽस्मिन् रघोः उपनयनसंस्कारविषये महाकविना एवमुक्तम् —

"अथोपनीतं विधिवद्विपश्चिता विनिन्युरेनं गुरवो गुरूप्रियम्।

अबन्ध्ययत्नाश्च बभूवुस्त्रतो ते क्रियाहिवस्तूपहिता प्रसीददति"॥ [18]

पारिवारिकाचारः— पितुः आज्ञापालनं पुत्रस्य अन्यतमो प्रधानं कर्तव्यम्। महाकविनकालिदासेन एतद्विषयं महाकाव्येऽस्मिन् सम्यकतया निरुपितम् —

"तौ निदेशकरणोद्यतौ पितुर्धन्विनौ चरणयोर्निपेततुः।

भूपतेरपि तयोः प्रवत्स्यगतोर्नमुयोरूपरि वाष्पविन्दवः"॥ [19]

एवं प्रकारेण शास्त्रानुसारं विविधसामाजिकाचाराणां समुचितपालनं महाकाव्येऽस्मिन् परिलक्ष्यते।

रघुवंशमहाकाव्ये प्रतिपादितो राजनैतिकाचारः —

राजनैतिकाचारेषु प्रजापालनं, प्रजानुरञ्जनं, वर्णाश्रमधर्मरक्षणं च राज्ञः प्रधानं कर्त्तव्यम्। प्रजानुरञ्जनं रघुवंशीयः नृपानां एकमेव लक्ष्यम् इत्युक्तम् महाकविना। महाकाव्यस्य प्रथमे सर्गे दिलीपस्य प्रजावात्सलतायाः वर्णनायामेवमुक्तमं महाकविना —

"प्रजानां विनयाधानाद्रक्षणाद्भरनादपि।

स पिता पितरस्तासां केवलं जन्महेतवः"॥ [20]

नृपस्य वर्णाश्रमरक्षणमवश्यकर्तव्यरूपेण महाकविना अत्र सूचितम् —

"नृपस्य वर्णाश्रमपालनं यत्स एव धर्मो मनुना प्रणीतः।

निर्वासिताप्येवमत सत्वयाऽहं तपस्विसामान्यमवेक्षनीया"॥ [21]

राजनैतिकाचारेषु दण्डोऽन्यतमः प्रधानश्च। यथार्हदण्ड प्रयोगेन राजा दिलीपः प्रजानां हृदयं

जितवान् इति महाकविना महाकाव्येऽस्मिन् दर्शितम् —

"न हि: सर्वस्य लोकस्य युक्त दण्डतया मनः।

आददे नातशीतोष्णो नभस्वानिव दक्षिणः" ॥[22]

महाकाव्यस्य अष्टमसर्गे देशकालानुसारं षाड्गुण्यनीतेः प्रयोगवर्णनमपि महाकविना निरूपितम् —

"पणबन्धमुखानन्गुणानजः षडुपायुक्तं तत् फलम्"।[23]

रघुवंशमहाकाव्ये प्रतिपादितो आर्थिकाचारः —

पुरुषार्थचतुष्टयेषु अर्थः अन्यतमोऽत्सि। समाजस्य प्रगतेः विकासस्य च मूलमन्त्रं आर्थिकसमृद्धौ भौतिकसमृद्धौ वा निहीतौ स्तः। आर्थिकसमृद्धेः प्रमुखसाधनरूपेण कृषिः, पशुपालनं, वाणिज्यमिति च उल्लिखितम्। काव्येऽस्मिन् शाली, कलमा, निवारश्चेत्यादिप्रकारेण व्रीहेः विविधप्रकारमूल्लेखं कृतम् महाकविना —

'----- आकुमारकथोद्घातं शालिगोप्यो जगुर्यशः।[24]

'----- आपादपद्मप्रणताः कलमा इव ते रघुम्।[25]

'------ अपत्यैरिव नीवारभागधेयो चित्तैमृगैः।[26]

तस्मिन् काले गोपालनमपि प्रचलितस्म। सन्तानप्राप्तिर्हेतोः महाराजदिलीपः रानीसुदक्षिनया सह वशिष्ठेराश्रमगमनकाले पथि वयोवृद्धा आभीराः ताभ्यां गोदोहोद्भवं घृतं उपहारीकृतवन्तः। एतेन ज्ञायते यत् तस्मिन् काले जनानां मुख्यः व्यवसायः गोपालनमासित्।

रघुवंशमहाकाव्ये प्रतिपादितो धार्मिकाचारः नैतिकाचारश्चः—

मानजीवनस्य प्रमुखाङ्गः भवति धर्मः। मानवजीवनस्य पुरुषार्थचतुष्टयेषु धर्मः भवति प्रथमः प्रधानश्च। धर्मः

भवति भारतीयसंस्कृतेराधारः। मानवजीवनस्य परमलक्ष्यः मोक्षप्राप्तिः, एतद् मोक्षप्राप्तेः धर्मः भवति प्रमुखसाधनम्। धार्मिकक्रियानां यथावत् परिपालनेन मनुष्यः क्रमशः उन्नतिमार्गं प्रति अग्रसरं भूत्वा चरमलक्ष्यं मोक्षप्राप्तुर्महति। धार्मिकाचारेषु यज्ञः अन्यतमः प्रधानश्च। यज्ञानुष्ठानं धर्माचरणस्य प्रमुखाङ्गं वर्तते। पुत्रकामनाहेतोः पुत्रेष्टियज्ञस्य वर्णनं महाकविना काव्येऽस्मिन् कृतम् —

"ऋष्यश्रृङ्गादयस्तस्य सन्तः सन्तानकाङ्क्षिणः

आरेभिरे जितात्मानः पुत्रयामिष्टिमृत्विजः"।[27]

अपिच सम्राट् रघुना कृतो विश्वजितयज्ञस्य वर्णनमपि महाकविना निरूपितम्। महाकाव्यस्य द्वितीयेसर्गे सन्तानप्रप्तिर्हेतुः महाराजदिलीपस्य गोसेवारूपव्रतमपि उल्लिखितम्। तपश्चर्या तपस्वीनां जीवनचर्याः महत्वपूर्णमङ्गम्। तपस्याकाले केवलं कुशाङ्कुरं खादित्वा ऋषयः जीवन्ति स्म एवमुल्लेखमपि महाकाव्येऽस्मिन् प्राप्यते —

"पुरा स दर्भाङ्कुरमात्रवृत्तिस्वरन्मृगैः सार्धमृषिर्मघोना"।[28]

देवोपसनायाः चर्चा अपि दृश्यते। महाकाव्यस्य दशमे सर्गे विष्णोः स्तुतेरुल्लेखं प्राप्यते। महाकविना शिवस्तुतेरपि उल्लेखं महाकाव्येऽस्मिन् कृतम्।

सदाचारः तथा शिष्टाचारः मनुष्यजीवनस्य मूलाधारः भवति। परोपकारः, दयालुता, सच्चरित्रता, क्षमा, शरनागतरक्षणः, सत्यभाषणः चेत्यादयः मानवीयगुणाः नैतिकाचारस्य सदाचारस्य वा अङ्गो भवति। महाकविकालिदासेन व्यक्तेः नैतिकगुणानां विकासे सत्यभाषणं आवश्यकमिति मन्यते। यथोक्तम् –

'------ सत्याय मितभाषिनम्'।[29]

शरणागतरक्षणरूपाचरणं महापुरुषाणां नैसर्गिकस्वभावः इति मन्यते महाकविना। काव्यस्य द्वितीयेसर्गे महाराजदिलीपस्य शरणागतरक्षणरूपनैतिकाचरणं महाकविना दर्शितम् —

"ततो मृगेन्द्रस्य मृगेन्द्रगामि धाय वध्यस्य शरणं शरण्यः।
स त्वं मदीयेन शरीरवृत्ति देहेन निवर्त्तयितुं प्रसीद"॥[30]

अपिच क्षमाशीलाचरणस्य श्रेष्ठत्वमपि प्रतिपादितम्। महाराजदिलीपः वहुशक्तिसम्पन्नं भूत्वाऽपि तस्य क्षमाशीलाचरणस्य श्रेष्ठत्वं महाकविकालिदासेन निरूपितम् —

"ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघा विपर्ययः।
गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव"॥[31]

एतदतिरिक्तं राजादिलीपस्य सहनशीलता, सम्राट् अजस्य विनयशीलता, महाराजदशरथस्य दयाशीलता, रघोः दानशीलता, अतिथिसत्कारश्चेत्यादीनां विविधगुणानां समावेशनं कृतं महाकविना काव्येऽस्मिन्। एवं प्रकारेण महाकविकालिदासस्य काव्येऽस्मिन् शास्त्रानुमोदितविविधाचाराणां चर्चा सर्वत्र प्रतिपदं दृश्यते।

उपसंहारः— निष्कर्षरूपेण एवं वक्तुं शक्यते यत्, महाकवि कालिदासेन महाकाव्येऽस्मिन् शास्त्रानुसारं येषां आचाराणां प्रतिपादनं कृतम् तेषां पालनं मानवानां कृते अत्यावश्यकम्। सदाचारपालनेन व्यक्तेः नैतिकमुल्यानां विकासः आदर्शचरित्रानाञ्च निर्माणं तथा ऐहिकं पारलौकिकञ्च अभ्युदयोऽपि भवति। आचारपालनेन न केवलं स्वस्य अपितु समाजस्य, देशस्य, राष्ट्रस्य च कल्याणं भवितुमर्हति, अतः अस्माभिः सर्वैः सदैव सदाचारपालनं कर्तुं प्रयत्नः करणीयः इति शम्।

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भामहाचार्यकृतकाव्यालङ्कारसन्दर्भे न्यायतत्त्वचिन्तनम्

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Abstract: अयं शोधप्रबन्धः भामहाचार्यस्य 'काव्यालङ्कार' ग्रन्थं केन्द्रं कृत्वा न्यायशास्त्रस्य तत्त्वानां विश्लेषणं करोति। यद्यपि 'काव्यालङ्कारः' काव्यशास्त्रस्य ग्रन्थः, तथापि तस्य पञ्चमे परिच्छेदे 'न्यायनिर्णयः' इति नाम्ना दर्शनशास्त्रस्य, विशेषतः न्यायशास्त्रस्य प्रमाणविषयस्य सन्निवेशः कृतोऽस्ति। आचार्यभामहेन अल्पबुद्धिजनानां कृते शास्त्रस्य दुर्बोधविषयं काव्यस्य माधुर्येण सरलेन च प्रकारेण बोधगम्यं कर्तुम् एषः न्यायतत्त्वसङ्ग्रहः कृतः। भामहः प्रत्यक्षम् अनुमानञ्च इति द्विविधं प्रमाणं स्वीकरोति। प्रमाणप्रसङ्गे आचार्यः बौद्धनैयायिकानां "प्रत्यक्षं कल्पनापोढम्" इति लक्षणं युक्तिभिः खण्डयति। तेन प्रतिपाद्यते यत् नाम-जाति-आदि-उपाधियुक्तं वस्तु एव प्रत्यक्षस्य विषयो भवति, उपाधिविहीनं केवलं व्यक्तिमात्रं न। भामहस्य मते 'सदर्थालम्बनं च तत्'। अनुमानप्रमाणस्य विषये सः त्रिरूपाल्लिङ्गतः ज्ञानम् अनुमानं मन्यते, तथा च परार्थानुमानस्य पञ्चावयववाक्येषु प्रतिज्ञा-हेतु-उदाहरणानि एव स्वीकरोति। एतस्मिन् परिच्छेदे प्रतिज्ञादोषेषु तदर्थविरोधिनी-दोषः, तथा हेत्वाभासस्य लक्षणमपि उदाहृतमस्ति। अनेन प्रकारेण भामहाचार्यः स्वग्रन्थे न्यायतत्त्वानां समावेशेन अलङ्कारसम्प्रदायस्य प्रतिष्ठापकः सन् अपि स्वस्य विद्वत्तां तथा शास्त्रपारङ्गततां दर्शयति।

Keywords: भामहाचार्यः, काव्यालङ्कारः, न्यायतत्त्वानि, प्रत्यक्षम्, अनुमानम्, हेतुः, हेत्वाभासः।

काव्यालङ्कारः ग्रन्थोऽयं काव्यशास्त्ररूपेण परिचयो लभ्यते। परन्तु अत्र भामहाचार्यः न्यायशास्त्रस्य किञ्चित् विषयमुपस्थाप्य शास्त्रं प्रति मनोनिवेशयति। शास्त्राध्ययनमिति अतीव दुर्बोध्यव्यापारम्। अल्पबुद्धिसम्पन्नजनाः शास्त्राध्ययनात् भीताः सन्ति। सहजसरलमाध्यमेन शास्त्रस्य विषयं बोधगम्यं कर्तुं न शक्नुवन्ति। किन्तु काव्यं सरलमस्ति, सहजमस्ति च। काव्ये रसप्रधानतया न केवलं बुद्धिमन्तः, मन्दबुद्धिव्यक्तयः अपि सरलसरसेन काव्यस्य विषयं ग्रहीतुं समर्थाः सन्ति। भामहाचार्येण उच्यते –

"प्रायेण दुर्बोधतया शास्त्राद् विभ्यत्यमेधसः।
तदुपच्छन्दनायैष हेतुन्यायलवोच्चयः"।।[1]

यत्कमपि शास्त्ररूपदुर्बोध्यविषयं काव्यस्य सरलतया सरसतया च संक्षेपेन अभिव्यक्ते कृते तच्छात्रं अल्पबुद्धीनां समीपे सहजलभ्यरूपेण प्रतीयते। 'हितोपदेश' इत्यस्मिन् ग्रन्थे एवं दृश्यते यत्, सरलकथामध्यमेन नीतिशास्त्रविषये मूर्खान् राजपुत्रान् ज्ञानं प्रदीयते।

भामहाचार्येण तस्य प्रणीते 'काव्यालङ्कार' इत्यस्मिन् ग्रन्थे शास्त्रसारं (न्यायशास्त्रं) संक्षेपेन प्रस्तुयते। कविः यदा काव्यरचनायां प्रवृत्तो भवति, तदा सः न केवलं कथाक्रमे सीमितो तिष्ठति। क्वापि नीतिसारं, क्वापि व्याकरणिकज्ञानस्य चमत्कारिता, क्वापि शास्त्रज्ञानं, क्वापि दर्शनं, अध्यात्मम्, खगोलशास्त्रम्, ज्योतिषमादिसम्वन्धज्ञानं काव्ये प्रस्तुयते। महाकविः भर्तृहरिः वा भट्टिस्वामी व्याकरणज्ञानमुद्दिश्य

भट्टिकाव्यमिति ग्रन्थं प्रणीतवान्। विद्वान् पण्डितः आचार्यः भामहः अत्रोक्तवान् –

"स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते।
प्रथमालीढमधवः पिवन्ति कटुभेषजम्"।।[2]

संस्कृतसाहित्ये केवलं रचनायाः विषयवस्तुरूपे ये प्रधानतया रसभावयोः उपस्थापनकर्तारः ते कविरूपे आख्यायिते भूतेऽपि परन्तु विशेषरुपेण महत्त्वं प्रदीयन्ते तान् कवीन् ये विविधासु विद्यासु पारङ्गताः सन्ति। साधारणकुलीनस्त्रियोः यदन्तरमस्ति तदन्तरं विद्यानिपुणसाधारणकवयोः चास्ति। एवमुच्यते –

"विद्वत्कवयः कवयः केवलकवयस्तु केवलं कपयः।
कुलजा या सा जाया केवलजाया तु केवलं माया"।।[3]

आचार्येण राजशेखरेण 'काव्यमीमांसा' इत्यस्मिन्ग्रन्थे कविः त्रिविधः मन्यते, शास्त्रकविः, काव्यकविः, उभयकविश्च। पुनश्च शास्त्रकविः त्रिधा, यथा – यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि काव्ये शास्त्रार्थं विधत्ते।[4]

भारतीयदर्शनं मुख्यतया द्विविधम्, आस्तिकदर्शनं नास्तिकदर्शनञ्च। अत्र आस्तिकदर्शनं षड्विधम्, सांख्य-योग-न्याय-वैशेषिक-पूर्वमीमांसा-उत्तरमीमांसा च। अस्मिन् काव्ये भामहाचार्यः न्यायदर्शनस्य किञ्चिदंशमुपस्थापयति।

'प्रमाणम्' इत्यस्मिन् सम्पर्के दार्शनिकविद्वांसः विविधेषु दर्शनग्रन्थेषु तेषां विभिन्नान् मतवादान् पोषयन्ति। आचार्यः भामहः 'काव्यालङ्कार' इत्यस्मिन् ग्रन्थे प्रमाणविषये कथयति –

"सत्त्वादयः प्रमाणाभ्यां प्रत्यक्षमनुमा च ते।
असाधारणसामान्यविषयत्वं तयोः किल"।।[5]

वस्तुनः अस्तित्वसिद्धिकरणार्थं प्रमाणमित्यावश्यकमस्ति। प्रमाणमिति वास्तविकज्ञानम्। कुतः प्रमाणमिदं वस्तुस्थित्या विरुद्धं न जातम्, वास्तविकज्ञानस्यैव च ज्ञापकम्। न केवलं शास्त्रं अपि तु लोकव्यवहारे कस्यचिद् विषयस्य वास्तविकतासम्पर्के ज्ञापनार्थं प्रमाणस्य सन्धानं कुर्वन्ति। प्रत्यक्षानुमानप्रमाणस्य विषयद्वयमस्ति, यथा – असाधारणमिति व्यक्तिः, सामान्यमिति जातिः। ज्ञानेन्द्रियविषययोः सन्निकर्षमाध्यमेन यद् ज्ञानं प्राप्यते तद् ज्ञानं प्रत्यक्षमुच्यते। अस्य प्रमाणस्य विषयमस्ति स्वलक्षणं व्यक्तिः वा। अर्थात् अनेन प्रमाणेन व्यक्तिज्ञानं भवति, न जातिः। लिङ्गपरामर्शेन यद् लिङ्गीज्ञानं भवति तदनुमानप्रमाणम्। अस्य प्रमाणस्य विषयः सामान्यं जातिः वा। अर्थात् अनेन प्रमाणेन जातिज्ञानं भवति, न व्यक्तिः। आचार्यभामहः द्विविधप्रमाणं स्वीकरोति, प्रत्यक्षम् अनुमानञ्च। प्रमाणस्य संख्यासम्पर्के विविधेषु दार्शनिकेषु बहुधा मतभेदाः विद्यन्ते। चार्वाकमते प्रत्यक्षम्, जैन-बौद्ध-वैशेषिकमते प्रत्यक्षम् अनुमानञ्च, न्यायमते प्रत्यक्ष-अनुमान-उपमान-शव्दाः, सांख्यमते प्रत्यक्ष-अनुमान-शव्दाः, योगमते प्रत्यक्ष-अनुमान-आगमाः, प्रभाकर-मीमांसकमते प्रत्यक्ष-अनुमान-उपमान-शव्द-अर्थापत्तयः, वेदान्त-कुमारिल-मीमांसकमते प्रत्यक्ष-अनुमान-उपमान-शव्द-अर्थापत्ति-अभावाः, भर्तृहरिमते प्रत्यक्ष-अनुमान-आगम-अभ्यास-अदृष्टाः।

सर्वैः विद्वद्भिः प्रत्यक्षमिति प्रमाणरूपेण स्वीकृतम्। आचार्येण भामहेन बौद्धप्रदत्तं प्रत्यक्षलक्षणं 'काव्यालङ्कार' इत्यस्मिन् ग्रन्थे खण्डनं क्रियते। भामहाचार्येणोच्यते इत्यस्मिन् विषये—

"प्रत्यक्षं कल्पनापोढं ततोऽर्थादिति केचन।

कल्पनां नाम जात्यादियोजनां प्रतिजानते"।।[6]

कस्यचिद् वस्तुनः कल्पनारहितज्ञानं प्रत्यक्षमिति। कल्पना इत्युक्ते नाम-जाति-गुण-क्रिया-द्रव्योपाधयः बोध्यन्ते। अर्थात् नामजात्यादिहीनं ज्ञानं प्रत्यक्षमित्युच्यते। कल्पनेति अयथार्थमवास्तविकं वा, यस्याः सत्ता नास्ति। नामजात्याद्युपाधयः व्यक्तेरुपरि आरोपिताः भवन्ति। एषां स्वतन्त्रसत्ता नास्ति। अतः प्रत्यक्षज्ञानं न भवति।

आचार्यः दिङ्गागः तस्य प्रणीते 'प्रमाणसमुच्चय' इत्यस्मिन् ग्रन्थे प्रत्यक्षलक्षणविषये उक्तवान्– "प्रत्यक्षं कल्पनापोढं नामजात्याद्यसंयुतम्"।[7] अर्थात् नामजात्यादेः असंयुक्तं, कल्पनाविहीनं ज्ञानं प्रत्यक्षम्।

आचार्यः बौद्धदार्शनिकः धर्मकीर्तिः तस्य कृते 'न्यायबिन्दु' इत्यस्मिन् ग्रन्थे प्रत्यक्षविषये कथयति– "कल्पनापोढमभ्रान्तं प्रत्यक्षम्"।[8]

श्रीमन्महर्षिगौतमप्रणीतं 'न्यायदर्शनमि' त्यस्मिन् ग्रन्थे प्रत्यक्षप्रमाणस्य लक्षणविषये कथितम्– "इन्द्रियार्थसन्निकर्षोत्पन्नं ज्ञानमव्यपदेशमव्यभिचारि व्यवसायात्मकं प्रत्यक्षम्"।[9]

भामहाचार्यः प्रत्यक्षविषये वाचयति– "सदर्थालम्बनं च तत्"।[10] अर्थात् सत् यथार्थवस्तुनरेव वा प्रत्यक्षज्ञानं भवति। काव्यालङ्कारकारस्य जातिः व्यक्तेः पृथक् इति न मन्तव्यम्। उदाहरणं यथा, कोऽपि जनः दूरात् कस्मिंश्चित् क्षेत्रे पशुमेकं पश्यति। परन्तु इदं न ज्ञायते यत् असौ गौः, महिषः, अश्वः वेति निर्विकल्पकज्ञानमिदम्। कुतः इत्यस्मिन् ज्ञाने जात्यादीनां बोधः न भवति। जनः यथा यथा पशोः समीपं गच्छति, तदैव अयं गौरिति ज्ञायते महिषः अश्वः वा नास्ति। सविकल्पकज्ञानमिदमस्ति। कुतः वस्तु नामजात्याद्युपाधिना सह वर्तते। यदि एतेषाम् उपाधीनां लोपाः भवन्ति तर्हि भिन्नतायाः अपि लोपः भविष्यति। यथार्थतः नामजात्याद्युपाधिभिः वस्तुनां प्रत्यक्षज्ञानं भवति।

विद्वान् भामहाचार्यः युक्तिमाध्यमेन प्रत्यक्षलक्षणं खण्डनं करोत्यनेन वाक्येन –

"तदपोहेषु च तथा सिद्धा सा बुद्धिगोचरा।
अवस्तुकं चेद्वितथं प्रत्यक्षं तत्त्ववृत्ति हि"।।[11]

अर्थात् नामजात्यादयोऽपोहेषु भूतेष्वपि ते बुद्धिगोचराः सिद्धाः भवन्ति। यदि प्रत्यक्षमिति वस्तुरहितं मत्वा अयथार्थमुच्यते, तर्हि तन्नौचित्यम्। कुतः प्रत्यक्षेन यथार्थवस्तु बोध्यते।

'अपोह' इति शव्दस्यार्थः अतद्व्यावृत्तिः। अर्थात् यत् तत् नास्ति, यत् ततः भिन्नमस्ति तस्य निवृत्तिः। यदा अस्माभिः कस्यचित् पदार्थस्य नाम उच्यते, तदा सः एव नामाङ्कितः पदार्थः प्रत्यक्षरूपेण नागच्छति। वरं ततः भिन्नाः पदार्थाः अपसरन्ति फलतः अभिलषितः पदार्थः समीपे आगच्छति। उदाहरणं यथा – यदा अश्वरिति वदति, तदा अवशिष्टाः प्राणिनः स्वतः दूरीभूताः भवन्ति केवलं अश्वरिति नाम प्राणी विद्यते।

बौद्धाः नामजात्यादीन् अपोहरूपेण निषेधं कृतेष्वपि तेषां प्रतीतयर्भवन्ति। 'गौः' इत्यस्य पदस्य अर्थप्रतीतिकरणार्थं गोभिन्नपदार्थाः स्वतः अपसरन्ति। परन्तु एतदर्थमपि गोपदस्य ज्ञानमावश्यकमस्ति। 'गोत्वम्' इति अवगतं विना 'गो' इति ज्ञातुं न शक्यते। अथवा व्यक्तिः केवलं तस्य उपाधिभिः ज्ञायते। वस्तुतः प्रत्यक्षेन 'गो' व्यक्तिना गोत्वमपि बोध्यते।

अपरेण युक्तिना भामहाचार्यः कथयति –

"ग्राह्यग्राहकभेदेन विज्ञानांशो मतो यदि।

विज्ञानमत्र सादृश्याद्विशेषोऽस्य विकल्पना"।।[12]

यदि ज्ञानं ग्राह्यग्राहकयोः भिन्नं मन्यते तर्हि ज्ञानस्य सादृश्यमात्रात् तस्य ज्ञानस्य वैशिष्ट्यमवास्तविकं जातम्। यदा एकेन ज्ञानेन अन्यज्ञानं प्राप्यते तदा एकं ग्राह्यज्ञानं अपरं ग्राहकज्ञानं भविष्यति। बौद्धनैयायिकानां मतानुसारं गोव्यक्तेर्ज्ञानं अपोहेन सम्भवति। अस्मिन् स्थले 'गो' व्यक्तिरिति ग्राह्यज्ञानम्, 'अगो' व्यावृत्तिरिति ग्राहकज्ञानं भवति। अत्र 'गो' सामान्यमेनं त्यागे कृते ज्ञानमेव ग्राह्यं ग्राहकं वा भवति। एवं भूते लोकव्यवहारे काचित् समस्या भवेत्। अतः उपाधिना सह वस्तुनः प्रत्यक्षज्ञानं करणीयम्।

आचार्यः भामहः अन्तिमयुक्तिमाध्यमेन प्रत्यक्षखण्डनविषये उक्तवान् –

"अर्थादेवेति रूपादेस्तत एवेति न्यायतः।

अन्यथा घटविज्ञानमन्येन व्यपदिश्यते"।।[13]

कस्यापि वस्तुनः ज्ञानं तद्वस्तुनः एव सम्भवति। यथा पुष्पस्य ज्ञानं पुष्पादेव भवति। अतएव रूपोत्पत्तिः तद्वस्तुनः एव भवतीदं स्वीक्रियते। अन्यथा घटस्य ज्ञानं अन्यप्रकारेणापि भवितुं शक्नोति। अर्थात् वस्तु सर्वदा स्वोपाधिना सह विद्यते। अग्रजेन यदा बालकं कामपि पशुशालां आनयति, तदा सः तं वदति यत् एषः सिंहः, एषः गजः इति। न केवलं रूपं प्रत्यक्षमपितु क्रियाकलापं पश्यति। नामरूपकारयोः समन्वयं विना वस्तुज्ञानं न जातम्।

प्रत्यक्षप्रमाणस्य विवेचनं कृत्वा अधुना अनुमानप्रमाणस्य विषये आलोकयति। आचार्येण भामहेनोच्यते 'काव्यालङ्कार' इत्यस्मिन् ग्रन्थे –

"त्रिरूपाल्लिङ्गतो ज्ञानमनुमानञ्च केचन।

तद्विदो नान्तरीयार्थदर्शनं चाऽपरं विदुः"।।[14]

कैश्चित् जनैः उच्यते त्रिविधहेतुना साध्यज्ञानमेव अनुमानम्। यथा— प्रतिज्ञा-हेतु-उदाहरणमाध्यमेन अथवा उदाहरण-उपनय-निगमनमाध्यमेन साध्यज्ञानं भूयते। अपरेणोच्यते –

नित्यज्ञानसम्वन्धेन वस्तुज्ञानमनुमानम्। अनुमानं द्विविधम्, स्वार्थानुमानं परार्थानुमानञ्च। परार्थानुमानाय पञ्चावयववाक्यानि प्रयोजनानि सन्ति, यथा - प्रतिज्ञा-हेतु-उदाहरण-उपनय-निगमनानि। आचार्यः भामहः एषु प्रथमत्रयं स्वीकरोति।

प्रतिज्ञाविषये श्रीमन्महर्षिगौतमप्रणीतं 'न्यायदर्शनमि'त्यस्मिन् ग्रन्थे उच्यते – "साध्यनिर्देशः प्रतिज्ञा। प्रज्ञापनीयेन धर्मेण धर्मिणो विशिष्टस्य परिग्रहवचनं प्रतिज्ञा, प्रतिज्ञा साध्यनिर्देशः। अनित्यः शब्द इति।।[15]

आचार्येण भामहेन प्रतिज्ञाविषये एवमुच्यते –

"विविधास्पदधर्मेण धर्मीकृतविशेषणः।

पक्षस्तस्य च निर्देशः प्रतिज्ञेप्यभिधीयते"।।[16]

सन्दिग्धविषयरूपी धर्मः (अग्निः) यस्मिन् धर्मिनि (पर्वतः) वर्तते तं पक्षरूपे गणयति। तस्य पक्षस्य निर्देशः प्रतिज्ञारूपे अभिहितः। सन्दिग्धविषयमाश्रित्य अनुमानं भवति, न निर्णीताज्ञातविषयम्वा। यथा – पर्वतः अग्निमान्। अत्र अग्निः धर्मः, पर्वतः वा धर्मी, कुतः अग्निः पर्वते विद्यते। अस्मिन् क्षेत्रे पर्वतः पक्षरित्युच्यते। येन वाक्येन पक्षः निर्दिश्यते, तद्वाक्यं प्रतिज्ञावाक्यमिति। इयं प्रतिज्ञा षड्विधदोषेन दूष्यते, यथा– तदर्थविरोधिनी, हेतुविरोधिनी, सिद्धान्तविरोधिनी, सर्वागमविरोधिनी, प्रसिद्धधर्मा, प्रत्यक्षविरोधिनी च। एषु प्रतिज्ञादोषेषु आचार्यः भामहः तदर्थविरोधिनीति प्रतिज्ञादोषविषये कथयति–

"तयैव हि तदर्थस्य विरोधकरणं यथा
यतिर्मम पिता बाल्यात् सूनुर्यस्याऽहमौरसः"।।[17]

यदि कथितेषु वाक्येषु वाक्यविरोधीकरणस्य तथ्यं वर्तते, तद् वाक्यं निरर्थकरूपे प्रतीयते। अतः तद् वाक्यं तदर्थविरोधिनीप्रतिज्ञादोषः कथ्यते। यथा— यदि केनापि उच्यते यत् मम पिता वाल्यकालात् सन्न्यासी अस्ति, अहञ्च भवतः औरसः पुत्रः अस्मि तर्हि कथनमिदं आत्मविरोधीरूपेण प्रतिपाद्यते।

न्यायदर्शनमते षोडशपदार्थेषु त्रयोदशतमः पदार्थः हेत्वाभासः इति। विषयेऽस्मिन् न्यायशास्त्रकारेण उक्तम्– "हेतुलक्षणाभावादहेतवो हेतुसामान्याद्धेतुवदाभासमानाः। ते इमे– सव्यभिचारविरुद्धप्रकरण-समसाध्यसमकालातीता हेत्वाभासाः"।।[18] हेत्वाभासविषये आचार्यः भामहः वाचयति –

"सन् द्वयो सदृशे सिद्धो व्यावृत्तस्तद्विपक्षतः।
हेतुस्त्रिलक्षणो ज्ञेयो हेत्वाभासो विपर्ययात्"।।[19]

अत्र निर्दोषहेतोः लक्षणत्रयं वर्तते, यथा— सन् द्वयो (स्वपक्षपरपक्षयोः अस्ति), सदृशे सिद्धो (सपक्षे अस्ति), व्यावृत्तस्तद्विपक्षतश्च (विपक्षे अस्ति)। हेतुः विपर्यये भूते हेत्वाभासो भवति। अत्र न्यायमतानुसारं अन्वयव्यतिरेकी, केवलान्वयी, केवलव्यतिरेकी च दरीदृश्यते। उदाहरणमेकं यथा– धूमवत्त्वात् पर्वतोऽग्निमान्। अत्र धूम्रः सद्हेतुः, कुतः स्वपक्षः परपक्षश्च स्वीक्रियते, सपक्षः पाकशालायामप्यस्ति, विपक्षश्च जलाशये न विद्यते।

निष्कर्षः– काव्यशास्त्रज्ञेषु रक्रिलगोमी पुत्रः आचार्यः भामहः सुप्रसिद्धः विद्वान् आसीत्। सुधीसमाजे सः अलङ्कारसम्प्रदायस्य प्रतिष्ठातारूपे परिचयं लभते। काव्यशास्त्रमाधारीकृत्य तेन प्रणीतः 'काव्यालङ्कार' इति ग्रन्थोऽयं सुप्रसिद्धो भूयते। ग्रन्थोऽयं षष्ठपरिच्छेदेषु विभक्तोऽस्ति। ग्रन्थस्यास्य पञ्चमपरिच्छेदे कविः भामहः वर्णनीयविषयरूपे काव्यशास्त्रविवेचनायाः न्यायशास्त्रस्य प्रमाणप्रकरणं प्रति अधिकं सम्वन्धं प्रदीयते। प्रमाणस्य आवश्यकताम्, भेदम्, विषयञ्च उपस्थाप्य बौद्धनैयायिकेन प्रदत्तं प्रत्यक्षलक्षणं युक्तिना खण्डनं क्रियते। आचार्यः भामहः प्रत्यक्षस्य विषयरूपे नामजात्याद्युपाधिसम्पन्नव्यक्तिं वस्तुं वा स्वीकरोति, सोपाधिकः व्यक्तिः प्रत्यक्षमिति मन्यते। प्रमाणं द्विविधम्, प्रत्यक्षमनुमानञ्च। अनुमानप्रमाणार्थं पञ्चावयववाक्येषु आचार्येण भामहेन प्रतिज्ञा-हेतु-उदाहरणानि स्वीक्रियन्ते। अत्र प्रतिज्ञा षड्विधदोषेन दूष्यते। हेतुः विपर्यये भूते हेत्वाभासो भवति। अतः निर्दोषहेतोः लक्षणत्रयं वर्तते।

Endnotes

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भारतीयपरम्परायां शैक्षिकसंस्काराणां सांस्कृतिक-नैतिकमूल्यानि

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Abstract: भारतीयपरम्परायां भारतीयसंस्कृतेः शिक्षा न केवलं ज्ञानस्य वहनं करोति, अपितु जीवनमूल्यानां स्थापनायामपि विशेषं सहायकत्वं वहति। अस्यां परम्परायां शैक्षिकसंस्काराः तु एतेषां सांस्कृतिक-नैतिकमूल्यानां संवर्धनस्य हेतो मूलाधाररूपेण वर्तमानाः सन्ति। बाल्यकालादारभ्य एते संस्काराः विद्यार्थिनां कृते व्यक्तित्वविकासम्, चारित्रसमृद्धिं च सुदृढं कुर्वन्ति। गुरुशिष्यपरम्परा, शिष्टाचारपालनम्, राष्ट्रभक्तिः, स्वसंस्कृतेः जिज्ञासा, सांस्कृतिकमूल्यानि च शैक्षिकसंस्कारैः सम्यक् अवगम्यन्ते। एवं सत्यनिष्ठा, कर्तव्यपरायणता, अहिंसा, आत्मनिग्रहश्च इत्यादीनि नैतिकमूल्यानि छात्राणां जीवनमूल्यरूपेण स्थाप्यन्ते। गुरुकुलपद्धतेः प्राचीनकालादारभ्य आधुनिकशिक्षायामपि एषां संस्काराणां प्रासङ्गिकता शाश्वतम् विद्यमाना अस्ति। यद्यपि आधुनिकी शिक्षापद्धतिः पाश्चात्यदृष्टेः प्रभावेण किंचित् विचलिता दृश्यते, तथापि मूल्यपरम्परायाः संवर्धनार्थं शैक्षिकसंस्काराणां पुनः स्थापनं अत्यावश्यकमिति मन्यते। एषः शोधप्रबन्धः एतेषां शैक्षिकसंस्काराणां सांस्कृतिक-नैतिकमूल्यानां विश्लेषणम्, ऐतिहासिकविकासं च प्रस्तौति। यः आधुनिकशिक्षायां प्राचीनभारतीयमूल्यानां समन्वयं साधयितुं प्रेरणां यच्छति।

Keywords: गुरुकुलपद्धतिः, शैक्षिकसंस्काराः, सांस्कृतिकमूल्यानि, नैतिकमूल्यानि, भारतीयपरम्परा, आधुनिकशिक्षा।

भूमिका—

संस्कारशब्दः 'सम्' उपसगपूर्वक 'कृञ्' धातोः 'घञ्' प्रत्ययेन प्रयुज्यते। संस्कृतसाहित्ये संस्कारशब्दस्य प्रयोगः विविधेषु सन्दर्भेषु नानाभिः अर्थभेदैः सह प्राप्यते। सः केवलं धार्मिकेषु क्रियाविधिषु न उपयुज्यते, अपितु शिक्षा ,संस्कृतिः ,सौजन्यशीलता, व्याकरणशुद्धिः ,प्रशिक्षणम् , संस्करणम् ,आभूषणम् ,स्वरूपम् ,प्रभावः ,स्वभावः ,विशिष्टवृत्तीनां बोधकः अपि अस्ति। अतः संस्कृतसाहित्ये संस्कार इत्यस्य शब्दस्य नानाविधाः सूक्ष्मार्थाः समाहिताः सन्ति, यैः सः शब्दः एकः बहुपरिमेयपदार्थबोधकः शब्दः इति निगद्यते।

रघुवंशे शिक्षा-संस्कृति-प्रशिक्षणरूपसंस्कारः इति उपलभ्यते - "निसर्गसंस्कारविनीत इत्यसौ नृपेण चक्रे युवराजशब्दभाक्"।[1] एवं महाकविना कालिदासेन कुमारसम्भवकाव्ये सौजन्यशालिता व्याकरणशुद्धता च इत्येतौ संस्काररूपेण प्रकाशितौ - "संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च"। [2]कालिदासः रघुबंशमहाकाव्ये अपि संस्कारस्य स्वरूपं संशोधनं परिष्कारश्च इति रूपेण प्रतिपादयति - "प्रयुक्तसंस्कार इवाधिकं उभौ"।[3] अभिज्ञानशकुन्तले शोभाभूषनरूपसंस्कारः प्राप्यते - "स्वभावसुन्दरं वस्तु न संस्कारमपेक्षत"।[4] हितोपदेशनामकग्रन्थे संस्कार-शब्दः

प्रभावस्वरूपस्वभावक्रियाछायारूपिः प्रतिपाद्यते।[5] तन्त्रवार्तिकग्रन्थकारः आचार्यः कुमारिलभट्टोऽपि अस्मिन्विषये स्वं मतं ददाति - "योग्यतां चादधानाः क्रियाः संस्कारा इत्युच्यन्ते"।[6] श्रीशबरस्वामिना जैमिनिप्रणीतस्य सूत्रस्य व्याख्यानसमये भाष्ये संस्कारशब्दस्य स्पष्टा परिभाषा दीयते -"संस्कारो नाम स भवति यस्मिन् जाते पदार्थो भवति योग्यः कस्यचिदर्थस्य" इति।[7]

शैक्षिकसंस्काराणाम् अभिप्रायः—

शैक्षिकसंस्कारेषु विद्यारम्भसंस्कारः, उपनयनसंस्कारः, वेदारम्भसंस्कारः, केशान्तसंस्कारः, समावर्तनसंस्कारश्च एते संस्काराः प्रतिपाद्यन्ते। शैक्षिकसंस्काराः तादृशाः आज्ञाः वहन्ति, ये मानवस्य शास्त्रज्ञानप्राप्तये आचारयुक्तजीवनस्य स्थापने च सहायकाः भवन्ति। एते संस्काराः धार्मिकस्वरूपयुक्ताः भवन्ति, ये मनसः दोषं विनश्यन्ति, आत्मनं च आध्यात्मिकमार्गेण निर्मलं कुर्वन्ति। एते संस्काराः मानवजीवनस्य सर्वेषु परिस्थितिषु नित्यतया पालनीयाः इति प्राचीनभारतीयदृष्टिः आसीत्। तस्मिन् प्राचीनभारतीयसमाजे, सामाजिकव्यवस्था एवं प्रकारेण विकासिता आसीत् यथा सांस्कृतिकम् आध्यात्मिकं च परंपरा संरक्षितुं समर्था आसीत्, तस्य च सम्यक् विकासः सुनिश्चितः कृत्वा भाविनः सन्ततीनां प्रति तस्य सुसंपन्नं हस्तांतरणं साध्यते। तत्र शिक्षायाः प्रणाली केवलं लेखनपठनशक्तेः विकासाय न, अपि तु नैतिकजीवनमूल्यानां आधाराणां रक्षणाय अभिप्रेतं आसीत्।

भारतीयसंस्कृतेः एतत् महत्वम् अस्ति यत् एषा संस्कृतिः धर्म-अर्थ-काम-मोक्षरूपेषु चतुर्षु पुरुषार्थेषु सम्यक् समन्वयं कुर्वती, क्रमशः पुरुषार्थानां साधनं समाप्य मोक्षरूपकं परमलक्ष्यं प्राप्तुं मार्गं दर्शयति। एते त्रयः धर्मः, अर्थः, कामः यथानुक्रमम् अनुसृत्य, मनुष्यः मोक्षं प्राप्नोति इति तस्याः प्रमुखधारणा आसीत्।[8]

वैदिककालीन आर्याः जन्मतः मृत्युपर्यन्तं विविधान् संस्कारान् अनुष्ठितवन्तः। एतेषां संस्काराणां बहवः आध्यात्मिकं सामाजिकं च उद्देशाः आसन्। मनुस्मृतौ मनुः प्रतिपादयति यत् मन्त्रैः सह सम्पन्नैः संस्कारैः कर्मणां विशेषाधिकारः प्राप्तव्य।[9] सः अपि एवमुक्तवान् यत् मानवशरीरं रक्तेन शुक्रेण च संयोगेन रहस्यमयेन प्रकारेण सृष्टिः भवति, यः स्वभावतः अशुद्धं भवति।[10] संस्काराणां पालनं तादृशं मानसिकस्वभावं निर्माति, यः सामान्यतया मोक्षप्राप्तौ सहायको भवति।[11]

जीवनस्य आश्रमचतुष्टयम्—

आश्रम-शब्दस्य उत्पत्तिः आ पूर्वकं 'श्रम्' धातोः निष्पन्नः जाता, यस्य अर्थः परिश्रमः तथा तपः करणम् इति। वस्तुतः, आश्रमशब्देन आदौ तं स्थलं निर्देशयति यत्र तपस्याचरणं भवति। प्राचीनभारते समाजे पुरुषस्य सम्पूर्णं जीवनम् आश्रमचतुष्टये विभक्तम् आसीत्, यथा- ब्रह्मचर्य-गार्हस्थ-वानप्रस्थ-सन्न्यासश्च।[12] एवम् आपस्तम्बधर्मसूत्रोऽपि एते चत्वारः आश्रमाः उल्लिखति।[13] आश्रमचतुष्टये ब्रह्मचर्याश्रमः प्रथमोऽश्रम इति विज्ञायते, एतद्विषये महाभारते तु सुस्पष्टतया उद्धृतः अस्ति।[14]

धार्मिकजीवने, मनुष्यस्य जीवनं चतुर्भिः आश्रमैः विभज्यते, याः वास्तवतः मानसिकावस्थाः एव, यथा ब्रह्मचारि (विद्यार्थी), गृहस्थः (गृहधर्मपालकः), वानप्रस्थः (वनवासी तपस्वी), संन्यासी (त्यागी) च। एतेषां चतुर्णाम् आश्रमधर्मस्य विषयं प्रति शास्त्रे एवमुक्तम्- ब्रह्मचर्य समाप्य गृही भवेत्, गृही भूत्वा वानि भवेत्, वानि भुत्वा प्रवर्जेत्।[15] अर्थात् ब्रह्मचर्यस्य परिसमास्ये सति गृहस्थः भवितव्यः। गृहस्थस्य पश्चात् वानप्रस्थं आरभ्यते ततः संन्यासं गृह्यते। चतुर्षु आश्रमेषु ब्रह्मचार्यावस्था जाग्रतमनसा सह संयुक्ता, गृहस्थावस्था सतर्कमनसा सह प्रतिपादिता, वानप्रस्थावस्था निष्काममनसा सह संपृक्ता, संन्यासावस्था मौनमनसा सह संयुक्ता।

शैक्षिकगतिशीलता गुरुकुलप्रणाली च—

गुरुकुलप्रणाल्या सम्यक् शैक्षिकगतिशीलता संपाद्यते। शैक्षिकगतिशीलतया विना ज्ञानस्य प्रचारः कदापि न संभवति। एषा जिज्ञासूनां कृते बौद्धिकं मानसिकं च विवेकक्षेत्रं विस्तारेण वर्धयति। शैक्षिकगतिशीलता संकीर्णदृष्टिं विनष्टा विश्वव्यापिनं दृष्टिकोणं संवर्धयति। प्राचीनभारते छात्राः प्रसिद्धं पण्डितं निकषा गत्वा अध्ययनम् अकुर्वन्।[16]

प्रसिद्धाः आचार्याः अपि शैक्षिकः आलोचनार्थं भिन्नेषु भिन्नेषु स्थानेषु यात्रां अकुर्वन्। सामान्यतः छात्राः शिक्षायाः समाप्तौ स्वगुरुं निकषा एव स्थास्यन्ति। परन्तु अध्ययनस्य पूर्णतानन्तरं विशेषज्ञतार्थं अन्यं गुरुं प्रति गन्तुं शक्नुवन्ति। गुरवोऽपि छात्राणां कृते शुभकामनां याचन्ते। उपनिषद्कालान्तरे गुरुः एतादृशं याचते - "यथा अधः सरित्स्वरूपं जलं पतति तथा मासाः वर्षं प्रविशन्ति। तथा सर्वे छात्राः माम् निकषा आगच्छन्तु"।[17] अनेन प्राकरेण शिक्षायाः प्रसारः व्यापकः जातः तथा च समाजः समृद्धः जातः।

छात्रावस्था सांस्कृतिक-नैतिकमूल्यानि च—

तस्मिन् काले भारतीयसमाजे शिक्षायाः लाभार्थं केचन संस्काराः विधीयन्ते स्म, तेषु उपनयनसंस्कारः प्रमुखः आसीत्, यः आर्यसमाजे प्रवेशार्थं तथा च तस्य पवित्रशास्त्रस्य अध्ययनाधिकाराय एकं साधनम् इव आसीत्। छात्रावस्थायां सर्वे विद्यार्थीनः ब्रह्मचर्यं यथार्थरूपेण पालनीयम् इति अपेक्ष्यते। एतस्मिन् प्रसङ्गे अथर्ववेदोऽपि एतद् स्पष्टतया प्रतिपादयति।[18]

ब्रह्मचर्यस्य पालनार्थं छात्रः गुरुगृहे निवसति स्म। स 'अन्तेवासी' इति नाम्ना प्रख्यातः, यः गुरुं निकषा वसति।[19] बाल्यावस्थायामेव सः निवसनार्थं आचार्यगृहं आगच्छत्। उपनयनसंस्कारानन्तरं तस्य ब्रह्मचर्याश्रमः आरभ्यत। छात्रावस्थायां तस्य नित्यकृत्यानि अनुष्ठातव्यानि आसन्। सः प्रतिदिनं गुरोः गवां परिचर्यां कृत्वा आत्मनिर्भरः अभवत्। यदा सः शिक्षालाभार्थं गुरोः समीपं गच्छति तदा समिधां हस्ते धारणपूर्वकं गच्छति। समिधया सह गुरुं निकषा गमनं ब्रह्मचर्यधर्मस्य प्रतीकं मन्यते। एतत् छात्रस्य तं भावं सूचयति यत्, सः गुरुगृहे निवसन् गुरुं सेवितुमिच्छति, च तस्य गृहाग्नेः नित्यनैमित्तिकरक्षनाय साहाय्यं करोति। मनुना उक्तम् - यथा कश्चन पुरुषः कर्षणयन्त्रेण भूमेः खननं कृत्वा कठिनमयम् आवरणम् अतिक्रम्य जलं प्राप्नोति, तथैव छात्रः सेवया गुरोः हृदयं प्रविशति, हृदयं प्रविश्य ज्ञानं लभते।[20]

अतः आचार्यस्य सेवया विना विद्यायाः समृद्धिः न सम्भवति। पुनः छात्रः प्रतिदिनं भिक्षां अयाचत, सा भिक्षा छात्रस्य स्वार्थाय नाभूत्, केवलं गुरुकुलस्य पोषणाय आसीत्। छात्रैः समाहृता भिक्षा गुरवे दातव्या आसीत्। एषा प्रक्रिया छात्रस्य विनयाभावं प्रकटयति, यया सः अहंकारम् परित्यज्य नम्रतां प्राप्नोति। अस्मिन् संदर्भे शतपथब्राह्मणे अपि स्पष्टतया निरूप्यते।[21] अतः स्पष्टं भवति यत् छात्र केवलं धर्मनिष्ठाः सन्यासिनः नास्ति, अपि तु कर्तव्यपरायणः सुशिक्षितः च नागरिकरूपेण निपुणः आसीत्। तस्य नित्यं कर्म वेदाध्ययनरूपः स्वाध्यायः इति, यः अतीव महत्वपूर्णः आसीत्। एषः स्वाध्यायः 'ब्रह्मयज्ञः' इति उच्यते। शतपथब्राह्मणे उक्तम् - "स्वाध्यायो वै ब्रह्मयज्ञः"।[22] एवं मनुना अपि उक्तम् - 'अध्यापनं ब्रह्मयज्ञः'।[23] स्वाध्यायेन छात्रस्य चित्तं विनयते, तस्य एकाग्रता च वर्धते। एतत् ज्ञानं तं आत्मनिर्भरम्, आत्मनियमयुक्तम्, परिपक्वबुद्धिमन्तं च करोति। अनेन सः यशोऽपि प्राप्नोति।[24]

अतः वेदाध्ययनं सर्वोत्तमं पूज्यं च मन्यते। पुनश्च आचार्यः शिष्यान् उपदिशति - "स्वाध्यायान्मा प्रमदः" इति।[25] अर्थात् वेदाध्ययनं सर्वदा कर्तव्यम्। छात्रस्य प्रतिदिनं स्वरतो वेदं पठितव्यम्। छात्रः गुरोः समीपात् यत् ज्ञानं प्राप्तवान् सः तत् ज्ञानं अन्येभ्यः शिक्षयेत् प्रचारयेत्। अनेन प्रकारेण सः वेदज्ञानं

संरक्षति, येन भविष्यत्प्रजन्मस्य कृते हित भवति। नियमितवेदाध्यासनेन सः ऋषीन् प्रति सम्यक् श्रद्धां प्रकटयति। गृहस्थोऽपि वेदाध्ययनेन ऋषीणां ऋणात् विमुक्तिं प्राप्यते।[26]

छात्रः सर्वदा वेदाध्ययनाय तत्परः भवति, कदापि वेदाध्ययने प्रमादं न करोति। तैत्तिरीयोपनिषदि समावर्तनसमये अयम् आदेशः प्रदत्तः अस्ति यत् - "स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम्"।[27] अनेन गुरुः शिष्यं वोधयति यत् - विद्या अनवरतं साधनीया, या चित्तस्य शुद्धिं जनयति। तत्रैव गुरुणा शिष्याय उपदेशः दीयते - "मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव, अतिथिदेवो भव"।[28] एतेषु सर्वेषु व्यक्तिषु देववद् भावः अत्यावश्यकः ,तैत्तिरीयोपनिषदि एतत् स्पष्टतया प्रतिपाद्यते। यः छात्रः एतेभ्यः मनुष्येभ्य सम्मानं न ददाति, तदा तस्य कर्माणि सफलानि न भवन्ति। परन्तु यः तेषां सेवा करोति, सः स्वधर्मं साधयति।[29] वैदिकपरम्परानुसारेण गृहस्थस्य अतिथिं देववत् मान्यतां समर्पणीयम्। यदि अतिथि कदापि निराशः भूत्वा गृहं परित्यजति, तदा स गृहस्थस्य सुखस्य नाशं कर्तुं शक्नोति तथा पापं तस्मै ददाति।[30] अतः गृहस्थस्य अतिथेः सम्यक् सत्कारं कर्तव्यम्। परन्तु अतिथिः च तदा उत्तमचारित्रवान् भवेत्। एतत् ऐतरेयारण्यके स्पष्टतया प्रतिपाद्यते - "यो वै भवति यः श्रेष्ठतां श्नुते स एव अतिथिर्भवति"।[31] अस्मिन् सन्दर्भे मनोः दृष्टिः अपि स्मरणीयः अस्ति।[32] आचार्यस्य सेवया शिष्यः ब्रह्मलोकं लब्धुं शक्नोति।[33] गुरुगृहे विद्यां समाप्य आश्रमात् निर्गमनकाले शिष्याय गुरुः उपदिशति - "सत्यं वद, धर्मं चर"।[34]

अर्थात् सत्यस्य वचनं शिक्षायाः नैतिकतां वर्धयति। शतपथब्राह्मणे अयं सिद्धान्तः निगद्यते – "सत्यमेव देवा अनृतम् मनुष्याः"।[35] सायणाचार्येण अस्य व्याख्या एवं निरूप्यते - "सत्यमेव देवाः चिरावस्थानात् नियमेन सत्यवादित्वाद्वा। अनृतं मनुष्याः स्वप्नदृष्टवदल्पकालावस्थानात् प्रायेणार्तावादित्वाद्वा"॥[36] यो पुरुषः देवपूजनसमये नित्यं सत्यवचनं आचरति ,स दैवत्वं लभते। अतः सत्यमेव मानवानां नैतिकजीवने प्रमुखं मानदण्डमिति स्वीक्रियते। एवञ्च, सायणाचार्येण शतपथब्राह्मणव्याख्यायां पुनरपि उच्यते - "तस्मात् दीक्षितेन सत्यं एव वदितव्यम्"।[37] सामाजिके जीवने प्रत्येकसदस्यस्य स्वकर्तव्यपालनं आवश्यकम्, सौहार्दभावः, शान्तिः, सामञ्जस्यं च धारयितव्यम्। ततः गुरुना शिष्याय उपदिश्यते - कुसलन्न प्रमदितव्यम्। भूत्यै न प्रमदितव्यम्।[38] पुनश्च गुरुः प्रस्थानशीलाय शिष्याय उपदिशति - "देवपितृकार्याभ्यां न प्रमदितव्यम्"।[39] अर्थात् देवपितृकार्येषु प्रमादः न करणीयः। गुरोः अयं उपदेशः पितृयज्ञं देवयज्ञं च अनवरतं सम्पादयितुं संबद्धः अस्ति।

गृहस्थः पितृयज्ञं देवयज्ञं च कृत्वा पितृणां देवानां च ऋणात् मुक्तो भवति। तैत्तिरीयोपनिषदि गुरुः शिष्याय उपदेशं ददाति - "यान्यनवद्यानि कर्माणि तानि सेवितव्यानि, नो इतराणि। यान्यस्माकं सुचरितानि, तानि त्वयोपास्यानि"।[40]

एषः उपदेशः शिष्येभ्यः सम्यक् मार्गानुसरणे जागरूकतां जनयति। अत्र ज्ञातव्यं - केवलं नैतिकतायाः ज्ञानं न पर्याप्तम्, अपि तु तस्याः व्यवहारिकजीवने समर्पणम् आवश्यकं भवति। तथा च आचार्यः अपि मानवः सन् किञ्चन दोषयुक्तः भवति। अतः तेन उपदिश्यते यत् केवलं तस्य उत्तमान् गुणान् एव अनुकरणं कर्तव्यम्। शिष्यः अपि विवेकपूर्वकं आचार्यस्य श्रेष्ठः व्यवहारः विवेच्य, स एव आदर्शरूपेण स्वीकुर्यात्। यदा शिष्यस्य कस्यचित् कर्मवृत्तौ कर्ममार्गे वा संशयः उत्पद्यते, तदा सः निपुणैः, धर्मनिष्ठैः च ब्राह्मणैः सह मन्त्रणा करणीयम्।[41] एवं गुरुः शिष्याणां चरित्रनिर्माणार्थं जीवनमार्गे आचरितव्यानां अनुसरणीयानां वा धर्मनियमानां विषये उपदेशं दत्तवान्। एते उपदेशाः सर्वकालीनतया सर्वदा शिष्याणां हितार्थं उपयोगिनः भवन्ति।

यदा शिष्यः वेदाध्ययनं समाप्य स्वकर्माणि अपि सम्यक् सम्पादयति, तदा सः गृहस्थाश्रमं प्रतिनिवर्तेत। तत्र सः सद्गुणसम्पन्नं कुलस्य निर्माणं कुर्यात्, शास्त्रपठनं च निरन्तरं पालयेत्। इन्द्रियाणां निग्रहः कर्तव्यः, हिंसा च परित्यज्य जीवितुम् वाञ्छनीयम्। एवं धर्मपरायणः भूत्वा स ब्रह्मलोकं गच्छति, पुनरागमनं च न भवति। विद्या, सदाचारः, पुण्यकर्माणि इत्यादीनि सामाजिकमूल्यरूपेण परिदृश्यन्ते, तानि पितृणां देवानां च लोकानां प्राप्तुं प्रमुखतया साधनानि अपि भवन्ति।[42] समावर्तनम् अर्थात् गुरुकुलात् गृहं प्रत्यागमनम्, ततः विवाहितगृहस्थस्य जीवनस्य आरम्भः भवति। समावर्तनसंस्कारः शिक्षायाः अन्तः निर्देशयति च विवाहजीवनस्य प्रारम्भं सूचयति। गुरोः कर्तव्यं न केवलं ज्ञानप्रदाने सिमितम् आसीत्, अपितु सांस्कृतिकं नैतिकं च विकासं छात्रेषु संवर्धनियम् आसीत्। अतः गुरुः शिक्षाकाले शिष्यस्य समग्रं विकासं निर्मातुं प्रयत्नशीलः भवेत्।

निष्कर्षः—

भारतीयशैक्षिकपरम्परा विश्वस्य प्राचीनतमा समृद्धशालिनी च परम्परा अस्ति, यया केवलं ज्ञानप्रदानं न धार्यते, अपि तु मनुष्यस्य व्यक्तित्वविकासस्य आचरणस्य, चरित्रस्य च संशोधनार्थं आधारभूतं साधनं अस्ति। अत्र गुरुकुलपद्धतिः, वेदशास्त्राध्ययनम्, योगाभ्यासः, तथा नैतिकशिक्षायाः प्रमुखाङ्गानि आसन्। एषा शिक्षापद्धतिः विद्यार्थिनां जीवनानां नैतिकविकासाय समुन्नतं कर्तुं निश्चयशीला आसीत्। सांस्कृतिकदृष्ट्या अपि, शिक्षापरम्परायाः रक्षणम्, सामाजिकैक्यम्, कर्तव्यानुष्ठानं च निश्चितम् अभवत्। भारतीयसंस्कृतेः विशेषता अस्ति 'वसुधैव कुटुम्बकम्' 'सर्वे भवन्तु सुखिनः' इत्यादि दृष्टेः आकर्षणं भवति। एषः दार्शनिकदृष्टिकोणः शिक्षायै समाजे प्रस्थापितः। राष्ट्रनिर्माणे सांस्कृतिक-नैतिकमूल्यानां संरक्षणं अत्यन्तं महत्त्वं प्रवहति। अतः, पूर्णतया वयं एतत् अवगन्तुं शक्नुमः यत् भारतीयशैक्षिकपरम्परा केवलं विद्यायाः प्रदानस्य माध्यमं न, अपि तु सांस्कृतिक-नैतिकमूल्यानां संप्रेषिका एव, तथा च मानवस्य चरित्रनिर्माणस्य आधारभूता आसीत्।

अधुनिकसन्दर्भे, यत्र शिक्षा केवलं व्यवसायिकसाधनरूपेण तथा जीविकायाः उपकरणरूपेण परिगण्यते, तत्र भारतीयपरम्परायाः सदाचारसम्पन्नदृष्टिः पुनः स्थापयितव्या। एषा दृष्टिः बालानां चरित्रविकासाय, अपि तु राष्ट्रस्य नैतिकाधारस्य सुदृढीकरणे अतीव महत्वपूर्णा भूमिका निर्वहति। अतः वयं एतान् शिक्षासंस्कारान्, सांस्कृतिक-नैतिकमूल्यानि च आवश्यकं रक्षेम।

Endnotes

1. रघुवंशम्, ३/३५
2. कुमारसम्भवम्, १/२८
3. रघुवंशम्, ३/१८
4. शाकुन्तलम्, ७/३३
5. हितोपदेशः, १/८
6. वाचस्पत्य-वृहदभिधान, v. पृ. ५१८८
7. जैमिनीयसूत्र शवरभाष्य, ३.१.१
8. विदे, शर्मा, जोगेश्वरः, उपनिषद्सु शिक्षादर्शनम्, पृ. २३८
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10. वैदिकैः कर्मभिः पुण्यैर्निषेकादिर्द्विजन्मनाम्। कार्यः शरीरसंस्कारः पावनः प्रेत्य चेह च॥ तत्रैव, २.२६

11. स्वाध्यायेन व्रतैर्होमैस्त्रैविद्येनैजयासुतैः। महायज्ञैश्च यज्ञैश्च ब्राह्मीयं क्रियते तनुः॥ तत्रैव, २.२८ ब्राह्मी ब्रह्मप्राप्तियोग्येयं तनुः तन्नवच्छिन्न आत्मा क्रियते। कर्मसहकृतब्रह्मज्ञानेन मोक्षावाप्तेः।। कुल्लुकः, तत्रैव
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13. चत्वार आश्रमाः गृहस्थ्यम् आचार्यकुलं मौनं वानप्रस्थ्यमिति। आपस्तम्बधर्मसूत्रम्, २.२१.१
14. तत्र गुरुकुलवासमेव प्रथममाश्रममुदाहरन्ति। महाभारतम्, १२.१९१.८
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17. यथापः प्रवता यन्ति यथा मासा अहर्जरम्। एवं मां ब्रह्मचारिणो धार्तरायन्तु सर्वतः स्वाहा॥ तैत्तिरीयोपोनीषद्, १.४.३
18. ब्रह्मचर्येण तपसा देवा मृत्युमुपाघ्नत। अथर्ववेद, ११.१५.१९
19. छान्दग्यपोनिषाद, ४.१०.१
20. यथा खनन् खानित्रेण नरो वार्यधिगच्छति। तथा गुरुगतां विद्यां शुश्रूषुरधिगच्छति॥ मनुस्मृति, २.२१८
21. अथ यदात्मानां दरिद्रीकृत्येवाहीर्भूत्वा भिक्षते। शतपथब्राह्मण, ११.३.३.५
22. तत्रैव, ११.५.६.३
23. मनुस्मृति, ३.७०
24. शतपथब्राह्मण, ११.५.७.१
25. तैत्तिरीयोपनिषद, १.११.१
26. स्वाध्यायप्रवचनाभ्यां न प्रमादितव्यम्। तत्रैव, १.११.१
27. तैत्तिरीयोपनिषद, १.११.१
28. तत्रैव, १.११.२
29. सर्वे तस्यादृता धर्मा यस्येते तत्र आदृताः। अनादृतास्तु यस्यैते सर्वास्तस्याफलाः क्रियाः॥ मानुस्मृति, २.२३४
30. अतिथिर्यस्य भग्नाशो गृहत् प्रतिनिवर्तते। स दत्त्वा दुष्कृतं तस्मै पुण्यमादाय गच्छति॥ महाभारत, १२,१९१.१२
31. ऐतरेयारण्यक, १.१.१
32. आचार्यो ब्रह्मणो मूर्तिः पिता मूर्तिः प्रजापतेः। माता पृथिव्याः मूर्तिः तु भ्राता स्वो मूर्तिरात्मनः।। मनुस्मृति, २.२२६
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34. तैत्तिरियोपनिषद, १.११.१
35. शतपथब्राह्मण, १.१.१.४
36. तत्रैव, सायणाचार्यः
37. तत्रैव, सायणाचार्यः
38. तैत्तिरियोपनिषद, १.११.१
39. तत्रैव, १.११.२
40. तत्रैव
41. अथ यदि ते कर्मविचिकित्सा वा वृत्तविचिकित्सा वा स्यात्। ये तत्र ब्राह्मणाः सम्मर्शिनः। युक्ता आयुक्ताः। अलूक्षा धर्मकामाः स्युः। यथा ते तत्र वर्तेरन्। तथा तत्र वर्तेथाः॥ तत्रैव, १.११.३.४

42. ..... धर्मिकान्विदधदात्मनि सर्वेन्द्रियाणि संप्रतिष्ठाप्य अहिंसन् सर्वभूतानि, अन्यत्र तीर्थेभ्यः स खलु एवम् वर्तयन् यावदायुषम् ब्रह्मलोकम् अभिसंपद्यते न च पुनर्वर्तते, न च पुनरावर्तते॥ छान्दोग्योपोनिषद्, ८.१५.१

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भारतीयज्ञानपरम्परायां विद्यमानानां कतिपयदर्शनकोषग्रन्थानामैतिह्यमनुशीलनञ्च

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Abstract: कुश् धातोः घञ् अच् वा प्रत्ययकृते सति कोश इति शब्दः निष्पन्नो भवति। कोश इत्यनेन आच्छादनं शब्दार्थनिरुपणञ्चेति बोध्यते। संस्कृतशास्त्रजगति वैदिकसाहित्ये, काव्यसाहित्ये, व्याकरणशास्त्रे, दर्शनशास्त्रे, पुराणशास्त्रे, धर्मशास्त्रे च कोषशास्त्रस्य अवस्थानं प्राथम्येन सर्वत्र गृहीतं दृश्यते। इदमेव कोषशास्त्रं समग्रशास्त्रेषु विशिष्टरूपेण तथा शास्त्रशीर्षकरूपेण जगति सुष्ठु परिगण्यते। अभिधानमिति नाम्ना कोषः इत्यस्य बोधः भवति। पुनः कोषः इति नाम्ना शब्दानां किञ्चन अर्थबोधकज्ञानवर्धकशास्त्रमिति ज्ञायते। अध्ययनाध्यापनयोः क्षेत्रे तथा नानाप्रकारक-भाषाव्यवहारक्षेत्रे शास्त्रीयनानार्थबोधे च कोषग्रन्थानां महती भूमिका विद्यते अनुभूयते च। अनुसन्धानेऽपि कोषग्रन्थस्य महत्त्वं सर्वैः स्वीकृतं दृश्यते। ज्ञानाधिगमप्रक्रियायां वेगमवाप्तुम्, आपाततः त्वरितं जिज्ञासितमर्थं ज्ञातुं, सन्दर्भं ज्ञातुं, शास्त्राणां नानाविधदिग्दर्शनार्थं च अनुसन्धित्सवः बहुधा कोषग्रन्थानामेव शरणमुपयान्ति आश्रयन्ति च। वेदाङ्गकालादारभ्य अद्य यावत् बहुविधाः नानाशैलीयुक्ताः विविधभाषोपनिबद्धाः भिन्नसम्प्रदायप्रेरिताः कोषग्रन्थाः बहुभिः प्रथितविद्वद्भिः स्वस्वसमये स्वस्वावश्यकतानुसारेण भिन्नभिन्नकालखण्डे भिन्नभिन्नस्थाने विरचिताः। तेषु कतिचन वैदिकाः, शास्त्रीयाः, दार्शनिकाः, वैयाकरणाः, पारिभाषिकाः वा पुनः कतिचित् तु शब्दार्थनिरूपणपराः सन्ति। आकारदृष्ट्या तथा प्रकारदृष्ट्या कोषग्रन्थानां विशालसागरः प्राप्यते। वेदे, व्याकरणे, काव्ये, दर्शने, पुराणे, धर्मशास्त्रे च शालान्तरवत् कोषग्रन्थानामपि भिन्नभिन्न-पण्डितैः भिन्नभिन्नप्रकारेण प्रणयनं दृश्यते। भारतीयज्ञानपरम्परां प्रति कोषग्रन्थानां महत्वपूर्णं योगदानं दृश्यते। विशेषतः दर्शनकोषेण दर्शनशास्त्रसम्बन्धितग्रन्थानां शास्त्रीयार्थसाधने, पारिभाषिकशब्दार्थसाधने, निगूढार्थबोधे, नानार्थज्ञापने, शिष्टव्याख्यानकृते, शब्दानां यथार्थप्रयोगे, शब्दानां नूतनशैली-प्रदर्शने च महत्वपूर्णं योगदानं परिलक्ष्यते। पुनः शास्त्रीयपद्धतिरक्षणार्थे, सर्वेक्षणपद्धतिरक्षणार्थे, समाजशास्त्रीयपद्धतिरक्षणार्थे, क्षेत्रीयाध्ययनपद्धति-रक्षणार्थे च कोषग्रन्थानां पूर्णतया आवश्यकता विद्यते।

Keywords: कोषः, दर्शनम्, दर्शनकोषः, दार्शनिकचिन्तनम्, भारतीयज्ञानपरम्परा।

भूमिका – संस्कृतकोषशास्त्रेतिहासपरम्परायां तथा संस्कृतकोषशास्त्रपरम्परायां च दर्शनकोषशास्त्रस्य परम्परा अतीव प्राचीना परम्परा इति कथ्यते। कोषशास्त्रस्य अवधारणविषये काव्यालंकारसूत्रवृत्तौ वामनाचार्येण प्रोक्तम्– "अभिधानकोषात्पदार्थनिश्चयः"(१/१)। बौद्धसाहित्ये कोशशब्दस्यार्थ-ज्ञापनार्थमुच्यते– "यत्र ग्रन्थानां संकलनं भवेत्"। हरिवंशपुराणेऽपि उच्यते– "मञ्जुषानिर्माणकर्ता"। कोषग्रन्थानां शास्त्रीयार्थज्ञापने 'अनेकार्थसंग्रहः' इति ग्रन्थे उच्यते—

"दर्शनं दर्पणे धर्मोपलब्ध्योर्बुद्धिशास्त्रयोः।
स्वप्नलोचनयोश्चापि दंशनं वर्म्मदंशयोः॥"[1]

पुनः सप्तदशशतके केशवाचार्येण कल्पद्रुकोष इति ग्रन्थस्य प्रारम्भे प्राचीनकोषकाराणां नामानि उल्लिखितानि—

"कात्यवाचस्पति-व्याडिभागूर्यमरमङ्गलाः ।
साहसाङ्कमहेशाद्या विजयन्ते जिनान्तिमाः ॥"[2]

पुनः कोषग्रन्थादि विषये अन्यत्र दृश्यते—

"मेदिन्यमरमाला च त्रिकाण्डरत्नमालिका।
रन्तिदेवो भागुरिश्च व्याडि: शब्दार्णवस्तथा॥
विरूपश्च कलिङ्गश्च रभसः पुरुषोत्तमः।
दुर्गोजभिधानमाला च संसारवत्तशास्वतौ॥
विश्वो वोपालितश्चैव वाचस्पतिहलायुधौ।
हारावली साहसाङ्को विक्रमादित्य एव च॥
हेमचन्द्रश्च रुद्रश्चाप्यमरोजयं सनातनः।
एते कोशाः समाख्याताः संख्याः षड्विंशतिः स्मृताः॥"[3]

प्राचीनकाले कोषानामुत्पत्तिः वैदिकशब्दस्यार्थबोधनार्थमभवत्। यद्यपि वैदिककालस्य सर्वे कोषग्रन्थाः अधुना न प्राप्यन्ते। अतः यास्काचार्येण रचितः निघण्टु इति कोष: प्राचीनतमः कोषग्रन्थः अस्ति। अस्य निघण्टुग्रन्थस्य व्याख्यानं भवति निरुक्तम्। अत्र विषयमधिकृत्य सायणाचार्येण उक्तम् – 'अर्थावबोधे निरपेक्षतया पदजातं यत्रोक्तं तन्निरुक्तम्'[4]। यथा वैदिकमन्त्राणाम् अर्थं ज्ञातुं शब्दकोषाः रचिताः, तथैव लौकिकसंस्कृतस्य शब्दावलीसमृद्ध्यर्थं एषः प्रकारः कोषः उद्भूतः। प्रो. कीथमहोदयः उक्तवान्– "..... in the case of the Nighaṇṭu literature the purpose was essentially interpretation of sacred texts which were becoming more and more obscure, while the Koṣas were prepared to help poets to a supply of words."[5]

वैदिककालः भारतीयसंस्कृतेः आदिकालः इति प्रसिद्धः। वैदिककालानन्तरं उपनिषद्-कालः आगतः, यः दार्शनिकचिन्तनस्य मूलं भवति। उपनिषद्-दर्शनं वैदिकविचारस्य पराकाष्ठा अस्ति —

आत्मा, ब्रह्म, मोक्ष, कर्म, पुनर्जन्म इत्यादयः प्रमुखविषयाः।

"अहं ब्रह्मास्मि", "तत्त्वमसि", "सर्वं खल्विदं ब्रह्म" इत्यादिमहावाक्यानि एषां दार्शनिकपरम्परायाः हृदयम्। भारतवर्षे दार्शनिकपरम्परा अपि वैदिककालानन्तरमेव आरभ्यते। वेदानामवस्थानं समग्रशास्त्रेषु अन्यतममिति तेनैव दर्शनस्य अवस्थानमपि सर्वत्र गृहीतं दृश्यते। जीवजगतोः रहस्यम् आरण्यक-ब्राह्मण -उपनिषत्-ग्रन्थेषु प्रकाशितं भवति। "आत्मा", "ब्रह्मः", "लोकः", "बन्धः", "मोक्षः", "मोक्षसाधनम्" इत्यादयः विषयाः उपनिषत्सु पुनः पुनः उल्लिखिताः सन्ति, तथा च एतासां अवधारणानां विषये भारतीयप्रज्ञायाः उड्डयनम् अद्यापि जगतः कृते अज्ञातम् अस्ति। कालान्तरे वैदिकपरम्परायाः आधारेण षट् (६) भारतीयदार्शनिकशाखाः विकसिताः—

सांख्यदर्शनम् — कपिलमुनिना प्रवर्तितम्, पुरुष-प्रकृतिवादः।

योगदर्शनम् — पतञ्जलिमुनिना रचितम्, चित्तवृत्तिनिरोधः मुख्यलक्ष्यम्।

न्यायदर्शनम् — गौतमेन प्रणीतम्, तर्कशास्त्राधारितम्।

वैशेषिकदर्शनम् — कणादेन विरचितम्, द्रव्यगुणादिविचारः।

पूर्वमीमांसादर्शनम् — जैमिनिना रचितम्, कर्मकाण्डप्रधानम्।

उत्तरमीमांसादर्शनम् (वेदान्तः) — बादरायणेन रचितं, ब्रह्मज्ञानप्रधानम्।

एतेषां अतिरिक्तं भारतीयदार्शनिकपरम्परायां चार्वाक-जैन-बौद्ध-दार्शनिकानामपि महत्त्वपूर्णं स्थानं परिलक्ष्यते। अतः कालान्तरे कोषग्रन्थानामुद्भवः जातः। दर्शनस्याभिधानपरम्परायां कतिपयप्रमुखाः ग्रन्थाः विद्यन्ते–

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xiv. मीमांसा-उद्धरण-कोशः - श्री धन्नालाल-जवाहरलाल-अग्रवालः, Vaidika Saṁśodhana Maṇḍala, Pune, 1906.
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इत्यादयः कोशग्रन्थाः।

अतः कालान्तरे आधुनिकानां पण्डितानां स्वकालधर्मानुसारेण स्वावश्यकतापूरणार्थं रचितानां नानाविधदर्शन-सम्पर्कितकोषग्रन्थानाम् आगमनेन दर्शनकोषशास्त्रपरम्परा नवीनकलेवरयुक्ता सुसमृद्धा च भवति इति विषये नास्ति सन्देहस्य लेशमात्रावकाशः। पुनश्च आधुनिकजगति दर्शनस्य नानाप्रकारकाधुनिकाभिधाननिर्माणे विद्वज्जनाः प्रचेष्टिताः भवन्ति। तेषामेतादृशी निरन्तरप्रचेष्टा अभिधानस्वरूपस्य एकाम् अनुपमां परम्परां सर्जयति।

तेषु कतिपयकोषग्रन्थानामैतिह्यं तथा तेषामनुशीलनम् –

1. Grimes, John. (1989). A Concise Dictionary of Indian Philosophy (Sanskrit Terms Defined in English.) — कोषशास्त्रविषयकं ग्रन्थोऽयं सर्वप्रथमं १९८९तमे वर्षे State University of New York इत्यतः प्रकाशितम्, ग्रन्थेऽस्मिन् विविधदर्शनसम्बन्धितशब्दानां तथा व्याकरणगतशब्दानां कोषनियमानुसारेण अकारानुक्रमेण सार्थोल्लेखः विद्यमानसन्दर्भेण साकं दृश्यते आङ्गलभाषायां संस्कृतभाषायां च। ग्रन्थकारेण समग्रकोषग्रन्थे प्रायः २३९६शब्दाः गृहीताः। तेन पृष्टाङ्कनं कृतम् – (i – xii) + (1 - 440) इत्यनेन प्रकारेण। ग्रन्थस्य प्रारम्भिकभागे–

a. Preface
b. Scheme of Transliteration.
c. Scheme of Pronunciation.

इत्यादिक्रमेण विषयविभाजनमतिसंक्षेपेण दृश्यते।

अस्मिन् कोषग्रन्थे दर्शनविषयकशब्दानां नामानि अकारानुक्रमेण ग्रन्थकारेण प्रतिपाद्यन्ते। अत्र वेदादीनां विभाजनम्, नास्तिक-आस्तिकदर्शनयोः विभाजनम्, दर्शनसम्प्रदायानां विभाजनम्, योगाङ्गादीनां विभाजनम् इत्यादयः विषयाः दृश्यन्ते। ग्रन्थेषु कुत्रापि 'संकेतसूची' नास्ति । अत्र विषयसूचीपत्रमपि नास्ति, पुनः किमपि सहायकग्रन्थसूची नास्ति, अतः Grimes-महोदयस्य अत्र त्रुटिः परिलक्ष्यते किल। अस्य कोशस्य प्रथमशब्दः 'अबाधित' इति तथा अन्तिमशब्दः 'युक्तिदर्शन' इति। अत्र तु ग्रन्थस्य अन्तिमभागे ग्रन्थकारेण उपस्थापितम् –

Charts –

1) The Vedas.

2) Source - Books of Nāstika Systems.
3) Source - Books of Āstika Systems (i)
4) Source - Books of Āstika Systems (ii)
5) Source - Books of Schools of Śaivism.
6) Padārthas (Categories)
7) Vaiśeṣika Categories.
8) Jainism Categories.
9) Śaiva Siddhānta Tattva(S), Kashmir Śaivism Tattva(S)
10) Scheme of Viśiṣṭādvaita.
11) Jaina Epistemology.
12) Evolution of Prakṛti According to Sāṅkhya.
13) Cakra(s)
14) Aṅgasthala, Liṅgasthala.
15) An Index of Some Important Words.

इत्यनेन प्रकारेण Grimes-महोदयः सुन्दरमुपस्थापनं कृत्वा ग्रन्थोऽयं समाप्तः कृतः।

2. शुक्लः, डॉ. दीनानाथः .(१९६३). भारतीय-दर्शन-परिभाषा-कोषः — ग्रन्थोऽयं सर्वप्रथमं १९६३तमे वर्षे प्रतिभा-प्रकासनम् इत्यतः प्रकाशितम्। ग्रन्थेऽस्मिन् प्रारम्भिकभागे अनुक्रमणिका सम्यग्रुपेण ग्रन्थकारेण उपस्तापिता, प्रस्तावनांशे अस्मिन् कोशविषये सामान्यालोचना विद्यते। अत्र सम्पादकीय-वक्तव्यमपि लक्ष्यते। अत्र अकारादिक्रमेण कोषनियमानुसारेण आङ्गलभाषायां शब्दानां समावेशः दृश्यते। विद्यमानानां शब्दानां दार्शनिकमतानुसारेण व्याख्यानं विश्लेषनं च हिन्दीभाषायां ग्रन्थकारेण सप्रमाणं विशिष्टम् आलोचनं क्रियते। प्रायः ५९५शब्दाः ग्रन्थकारेण इत्यत्र गृहीताः। तेन पृष्टाङ्कनम्— (i – xii) + (१२-२६६) इत्यनेन प्रकारेण कृतम्। ग्रन्थेऽस्मिन् विद्यमान-शास्त्रीय-शब्दानां विशेषतया दर्शनशास्त्रदृष्ट्या व्याकरणशास्त्रदृष्ट्या च विशिष्टमालोचनं दृश्यते। अत्र दर्शनमिति विषये ग्रन्थकारेण आलोचितम्– दृश्यते प्रेक्ष्यते ज्ञायते अनेन इति दर्शनम् । अर्थात् येन माध्यमेन कस्यचित् वस्तुनः दर्शनं, ज्ञातुं, सम्मुखीकरणं च कर्तुं शक्यते, तत् दर्शनम् । दर्शनस्य लक्षणविषये तेन उक्तम्—

"यादभ्युदायकं चैव नैश्रेयसिकमेव च।
दर्शनं सुखप्राप्त्यर्थं मार्गं दर्शयति॥"[6]

उत्थानपतनज्ञानप्रदं तेषां प्राप्तिमार्गं प्रशस्तं दर्शयति च साधनं दर्शनम् इत्यर्थः। अतः शुक्लमहोदयस्य अत्र त्रुटिः परिलक्ष्यते किल। अस्य कोशस्य प्रथमशब्दः 'abbreviated syllogism' इति तथा अन्तिमशब्दः 'wrong' इति। रोमानकनीयलिप्यां शब्दानां संग्रहः विद्यते। ग्रन्थान्ते शुद्धिपत्रमपि अस्ति। अत्र एव सहायकग्रन्थसूची नास्ति। इत्यनेन प्रकारेण ज्ञानस्य प्रौढत्वेन ग्रन्थोऽयं समाप्तः।

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संस्कृतभाषायाम्। ग्रन्थकारेण समग्रकोषग्रन्थे १२७७शब्दाः गृहीताः। तेन पृष्ठाङ्कनं कृतम्– (१-४०) + (२-५०६) इत्यनेन प्रकारेण। ग्रन्थकारेण ग्रन्थस्य मध्ये– प्रस्तावना, आत्मनिवेदनम्, प्रास्ताविकम्, संकेताक्षरानुक्रमणिका, शब्दानुक्रमणी च इत्यनेन क्रमेण लिखितम्। प्रस्तावनायां विविधग्रन्थानां कोशकाराणां च नामानि प्राप्यन्ते। कोशकारः सम्पूर्णानन्दसंस्कृतविश्वविद्यालस्य कुलपतेः श्रीमण्डनमिश्रमहोदयस्य प्रति आत्मनिवेदनं कृतवान्। संकेताक्षरानुक्रमणिकायां ग्रन्थानां नामानि संकेताक्षरेण विद्यन्ते। शब्दानुक्रमणिकायां शब्दानां संग्रहः दृश्यते। अतः कोषग्रन्थे विद्यमानानां शब्दानां चर्चा जाता। अत्र दर्शनमिति विषये ग्रन्थकारेण आलोचितम्— "दर्शनम् — १. ब्रह्मसाक्षाकारः। यथा— आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः (वृ. २।४।४)। श्रवणमनननिदिध्यासनानि च ब्रह्मसाक्षात्काररूपदर्शनसाधनानि। श्रोतव्यः श्रुतिवाक्येभ्यो मन्तव्यश्चोपपत्तिभिः ज्ञात्वा च सततं ध्येय इति दर्शनहेतवः। २. तत्त्वज्ञानसाधनं शास्त्रं दर्शनम्। दर्शनं तत्त्वज्ञानमुपचाराच्च तत्त्वज्ञानसाधनेऽपि दर्शनशब्दः प्रयुज्यते। यथा— त्रयीदर्शनविपरीतेषु (प. पा. भाष्ये विपर्ययप्रकरणे) अत्र श्रीधरविरचितायां न्यायकन्दलीव्याख्यायाम्— दृश्यते स्वर्गापवर्गसाधनभूतोऽर्थोऽनया इति दर्शनम्, त्रयी एव दर्शनं त्रयीदर्शनम्। एतच्च दर्शनं द्विविधम् श्रुतिसापेक्षं श्रुतिनिरपेक्षं च। तत्रापि द्वैविध्यम्— श्रुतिसापेक्षाणि षट्, श्रुतिनिरपेक्षाणि च षट्। श्रुतिसापेक्षाणि— न्यायवैशेषिकौ, साङ्ख्ययोगौ, पूर्वोत्तरमीमांसे। गोतमप्रणीतं न्यायदर्शनम्, कणादप्रणीतं वैशेषिकदर्शनम्, कपिलप्रणीतं साङ्ख्यम्, पतञ्जलिप्रणीतं योगशास्त्रम्, महर्षिजैमिनिप्रवर्तितं द्वादशाध्यायात्मकं दर्शनं पूर्वमीमांसा महर्षिवेदव्यासप्रवर्तितं चतुरध्यायात्मकं ज्ञानकाण्डरूपं ब्रह्मसूत्रमुत्तरमीमांसा। एतदपि षडविधम्— मध्वापरनामपूर्णप्रज्ञप्रवर्तितं द्वैतवादि, श्रीच्छङ्कराचार्यसम्मतं निर्विशेषाद्वैतवादि, श्रीनिम्बार्काचार्यप्रवर्तितं द्वैताद्वैतवादि, श्रीमद्वल्लभाचार्यप्रवर्तितं शुद्धाद्वैतवादि, श्रीरामानुजाचार्यश्रीमद्रामानन्दाचार्यश्रीकण्ठाचार्यश्रीकराचार्याभिनवगुप्ताचार्याद्यभिमतं विशिष्टाद्वैतवादिदर्शनम्। श्रुतिनिरपेक्षाणि च षट्— माध्यमिकयोगाचार सौत्रान्तिकवैभाषिकरूपचतुर्भेदा-त्मकानि बौद्धदर्शनानि, आर्हतदर्शनम् (जैनदर्शनम्) चार्वाकदर्शनं च। पद्मपुराणे उ. ख. २०७ अ. सर्वदर्शनसंग्रहे च विशेषज्ञानार्थं द्रष्टव्यम्। २. ज्ञानम्। यथा इदं विश्वं मिथ्या दृश्यत्वाद् शुक्तिरजतवत्। ३. चक्षुरादीन्द्रिय-जन्यं ज्ञानम्। यथा घटं पश्यतीत्यादि"[7]।

अतः पाण्डेयमहोदयस्य कोषग्रन्थे उट्टङ्कनजनितत्रुटयः परिलक्ष्यन्ते किल। अस्य कोशस्य प्रथमशब्दः 'ॐ,औम्' तथा अन्तिमशब्दः 'ह्लादः' इति। इत्यनेन प्रकारेण कुशलताप्रदर्शनेन ग्रन्थोऽयं सम्पन्नः अभवत्।

निष्कर्षः— वैदिककाले केवलं धार्मिकविषयानामुल्लेखः नास्ति, अपि तु तत्त्वचिन्तनस्य, ज्ञानविज्ञानस्य च मूलाधारः अस्ति। भारतीयदार्शनिकपरम्परायाः बीजकालो भवति वैदिककालः। उपनिषदादारभ्य षड्दर्शनपर्यन्तं, सर्वं चिन्तनं वेदवाङ्मये प्रतिष्ठितम्। अतः दर्शनकोशः केवलमेव दर्शनविषयेषु एव सीमितः नास्ति। व्यापकार्थे दर्शनशब्दस्य अर्थज्ञानेन सह दार्शनिकचिन्तनस्य सौन्दर्यमपि वर्धयति। दर्शनकोश इत्यनेन धर्मस्य, राष्ट्रस्य, समाजशास्त्रस्य अत्यावश्यकपदानां, सिद्धान्तानां, सिद्धान्तकारानाञ्च विषये शास्त्रार्थवाक्येन सह वाक्यार्थस्यापि ज्ञानं वर्धते। दर्शनकोषण पाठकानां शास्त्रपाठे रुचिर्वर्धते।

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महात्मा गांधी का मानवतावाद: सत्य और अहिंसा की दार्शनिक आधारभूमि का विश्लेषणात्मक अध्ययन

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Abstract: यह शोधपत्र "महात्मा गांधी का मानवतावाद: सत्य और अहिंसा की दार्शनिक आधारभूमि का विश्लेषणात्मक अध्ययन" गांधी दर्शन के नैतिक एवं आध्यात्मिक स्वरूप की विवेचनात्मक पड़ताल करता है। गांधी का मानवतावाद केवल सैद्धांतिक अवधारणा न होकर एक सक्रिय जीवनदर्शन है, जिसकी जड़ें सत्य और अहिंसा के शाश्वत सिद्धांतों में निहित हैं। इस अध्ययन का उद्देश्य यह स्पष्ट करना है कि गांधी के लिए 'सत्य' परम मूल्य है, जो मानव जीवन के नैतिक संचालन का केंद्र है, तथा 'अहिंसा' उस सत्य की व्यावहारिक अभिव्यक्ति है। गांधी का मानवतावाद व्यक्ति और समाज के मध्य नैतिक संतुलन स्थापित करता है, जहाँ आत्मा की शुद्धि और लोककल्याण परस्पर पूरक बन जाते हैं। यह शोध यह भी प्रतिपादित करता है कि गांधी के सत्य-अहिंसा आधारित मानवतावाद में धर्म, राजनीति और समाज—तीनों का एकात्मिक दृष्टिकोण विद्यमान है। समकालीन युग में जब हिंसा, उपभोक्तावाद और नैतिक पतन ने मानवता को चुनौती दी है, तब गांधी का यह दर्शन मानव मूल्य पुनर्स्थापना का मार्ग प्रशस्त करता है। अतः यह अध्ययन गांधी के मानवतावादी चिंतन की दार्शनिक गहराई और उसकी वर्तमान प्रासंगिकता दोनों को उद्घाटित करता है।

Keywords: मानवतावाद, भारतीय दर्शन, अहिंसा, नैतिकता, सार्वभौमिक कल्याण, सर्वकेंद्रित दृष्टि, सत्याग्रह।

परिचय--

मानव सभ्यता के विकास की समस्त यात्रा में "मानव" ही चिंतन, मूल्य और नैतिकता का केंद्र रहा है। इतिहास के प्रत्येक युग में मनुष्य ने अपने अस्तित्व, उद्देश्य और मूल्य की खोज की है। इसी खोज की परिणति है *मानवतावाद (Humanism)* — एक ऐसा दार्शनिक दृष्टिकोण जो मनुष्य को सृष्टि का मूल केंद्र और नैतिक सत्ता का धारक मानता है। मानवतावाद का सार यह है कि मनुष्य न केवल ज्ञान का विषय है, बल्कि स्वयं ज्ञान का निर्माता भी है। वह ईश्वर की कृति मात्र नहीं, बल्कि नैतिक जिम्मेदारी वाला जीव है जो अपने कर्मों के माध्यम से समाज, संस्कृति और सभ्यता का निर्माण करता है। प्राचीन भारत से लेकर आधुनिक युग तक, इस विचारधारा ने विविध रूपों में अपनी अभिव्यक्ति दी है — कभी धार्मिक और आध्यात्मिक पृष्ठभूमि में, तो कभी नैतिक, सामाजिक और राजनीतिक संदर्भों में। भारतीय चिंतन में मानव को सदैव दिव्य सत्ता का प्रतिबिंब माना गया है। *"अहं ब्रह्मास्मि"* और *"तत्त्वमसि"* जैसे उपनिषद् वाक्य यह उद्घोष करते हैं कि मनुष्य में वही दिव्यता विद्यमान है जो सम्पूर्ण सृष्टि में व्यापी है। बौद्ध दर्शन

में करुणा और मैत्री के माध्यम से मानवतावाद का सजीव रूप देखने को मिलता है, जबकि जैन दर्शन में *अहिंसा* और *अनेकांतवाद* मानव के प्रति सम्मान और सहिष्णुता की भावना को प्रतिष्ठित करते हैं। इस प्रकार भारतीय दार्शनिक परंपरा ने मानवतावाद को केवल तात्त्विक विचार के रूप में नहीं, बल्कि जीवन के आचरण में समाहित मूल्य के रूप में देखा। यही परंपरा आगे चलकर आधुनिक युग में महात्मा गांधी के चिंतन में पुनः जागृत होती है।

उन्नीसवीं और बीसवीं शताब्दी के संधिकाल में जब औद्योगिक सभ्यता, औपनिवेशिक शोषण और नैतिक पतन के कारण मानवता संकटग्रस्त हो रही थी, तब गांधी ने मानव को पुनः उसकी नैतिक सत्ता के केंद्र में प्रतिष्ठित किया। गांधी के लिए मनुष्य केवल राजनीतिक प्राणी या सामाजिक इकाई नहीं, बल्कि आत्मिक सत्ता है — जो सत्य और अहिंसा के माध्यम से अपनी पूर्णता प्राप्त कर सकती है। उनके अनुसार "मनुष्य की महानता उसके बल में नहीं, बल्कि उसके चरित्र में है।" इस दृष्टि से गांधी का मानवतावाद एक ऐसे नैतिक दर्शन का प्रतिपादन करता है जो व्यक्ति की आत्मा से लेकर समूचे समाज के कल्याण तक का सेतु निर्मित करता है। गांधी के मानवतावाद का मूलाधार "सत्य" और "अहिंसा" हैं। *सत्य* उनके लिए केवल वचन या व्यवहार का गुण नहीं, बल्कि परमात्मा का पर्याय है— "ईश्वर सत्य है" से आगे बढ़कर गांधी ने कहा, "सत्य ही ईश्वर है।" इस प्रकार सत्य उनके मानवतावाद की आध्यात्मिक नींव है, जो मनुष्य को ईश्वर और समाज दोनों के प्रति उत्तरदायी बनाती है। दूसरी ओर *अहिंसा* उस सत्य की व्यावहारिक अभिव्यक्ति है— ऐसा जीवन-मूल्य जो करुणा, प्रेम और सहयोग पर आधारित है। गांधी के अनुसार अहिंसा "सक्रिय शक्ति" है, जो न केवल दूसरों को क्षति से बचाती है, बल्कि मनुष्य को अपनी सीमाओं से मुक्त कर नैतिक आत्मबल प्रदान करती है। इन दोनों मूल्यों का संगम गांधी के मानवतावाद को एक जीवंत, क्रियाशील और सार्वभौमिक दर्शन बना देता है।

शोध का औचित्य इस तथ्य में निहित है कि आज का युग, जो तकनीकी प्रगति और भौतिक संपन्नता के बावजूद नैतिक शून्यता और मूल्यहीनता से ग्रस्त है, वहाँ गांधी का मानवतावाद पुनः प्रासंगिक हो उठता है। हिंसा, युद्ध, उपभोक्तावाद, पर्यावरणीय संकट और सामाजिक असमानता ने मानवता को जिस दिशा में धकेल दिया है, वहाँ गांधी के सत्य-अहिंसा पर आधारित मानवीय दर्शन एक संतुलित नैतिक विकल्प के रूप में उभरता है। गांधी का मानवतावाद केवल व्यक्तिगत सुधार का संदेश नहीं देता, बल्कि सामाजिक पुनर्गठन का भी मार्ग प्रस्तुत करता है। उनके अनुसार "व्यक्ति का उत्थान समाज के उत्थान के बिना अधूरा है"— यह विचार आज के विखंडित और स्वार्थपरक सामाजिक ताने-बाने में अत्यंत सार्थक है। मानवतावाद की अवधारणा के संदर्भ में गांधी का चिंतन पश्चिमी मानवतावाद से भिन्न है। जहाँ पश्चिमी परंपरा में मानवतावाद का केंद्र मानव बुद्धि और तर्क पर आधारित है, वहीं गांधी का मानवतावाद*आत्मा, सत्य, प्रेम और करुणा* पर आधारित है। पश्चिमी मानवतावाद मनुष्य को प्रकृति और ईश्वर से अलग कर स्वतंत्र सत्ता के रूप में देखता है, जबकि गांधी उसे ईश्वर की अभिव्यक्ति और प्रकृति का अंग मानते हैं। इस प्रकार गांधी का मानवतावाद "नैतिक-आध्यात्मिक मानवतावाद" है, जो व्यक्ति के भीतर स्थित दिव्यता को पहचानने और उसके अनुरूप आचरण करने की प्रेरणा देता है। यह दृष्टिकोण "सर्वोदय" अर्थात् "सभी का कल्याण" की भावना पर आधारित है, जहाँ आत्मकल्याण और लोककल्याण एक-दूसरे के पूरक बन जाते हैं।

गांधी के विचार में मानवता का उत्थान केवल राजनीतिक स्वतंत्रता से संभव नहीं, बल्कि

आत्मानुशासन, संयम और सत्य-अहिंसा के आचरण से ही संभव है। उनके अनुसार, "सच्ची स्वतंत्रता वही है, जो आत्मसंयम से उत्पन्न होती है।" इसलिए गांधी का मानवतावाद व्यक्ति की आंतरिक चेतना से प्रारंभ होकर सामाजिक और वैश्विक चेतना तक विस्तारित होता है। यह एक ऐसी नैतिक प्रणाली है जो हर व्यक्ति को 'स्वयं में सुधार' के माध्यम से समाज में सुधार लाने की दिशा में प्रेरित करती है। इस शोध का उद्देश्य इसी विचार को दार्शनिक दृष्टि से विश्लेषित करना है कि गांधी का मानवतावाद केवल एक सामाजिक या राजनीतिक विचारधारा नहीं, बल्कि एक व्यापक जीवन-दर्शन है, जिसका केंद्र सत्य और अहिंसा हैं। इन दोनों सिद्धांतों की दार्शनिक आधारभूमि का विवेचन करने से यह स्पष्ट होता है कि गांधी के लिए नैतिकता और अध्यात्म का संबंध अविभाज्य है। उनके मानवतावाद में न केवल ईश्वर और मानव के मध्य संबंध का बोध है, बल्कि समाज के प्रति नैतिक उत्तरदायित्व की चेतना भी समाहित है।

समकालीन परिप्रेक्ष्य में जब विज्ञान, तकनीक और पूँजी के वर्चस्व ने मनुष्य को साधन बना दिया है, तब गांधी का मानवतावाद मनुष्य को पुनः उद्देश्य के रूप में देखने की प्रेरणा देता है। यह अध्ययन इसलिए भी आवश्यक है कि आज के समय में सत्य, अहिंसा, करुणा और नैतिक साहस जैसे मूल्य केवल विचार के स्तर पर सीमित न रह जाएँ, बल्कि आचरण में रूपांतरित हों। गांधी का मानवतावाद हमें यह सिखाता है कि मानवता की रक्षा बाहरी सुधारों से नहीं, बल्कि भीतर के नैतिक उत्थान से होती है। इस प्रकार यह शोध न केवल गांधी के मानवतावाद के दार्शनिक पक्ष की पड़ताल करता है, बल्कि यह भी प्रमाणित करता है कि उनके सत्य-अहिंसा आधारित मूल्य आज के समाज के लिए उतने ही प्रासंगिक हैं जितने उनके समय में थे। गांधी का मानवतावाद एक ऐसे सार्वभौमिक नैतिक दर्शन का प्रतिपादन करता है जो समय, देश और संस्कृति की सीमाओं से परे है— एक ऐसा दर्शन जो आज भी मनुष्य को उसकी मानवता का बोध कराता है, और उसे आत्म-परिवर्तन से समाज-परिवर्तन की दिशा में अग्रसर करता है।

गांधी के मानवतावाद की दार्शनिक पृष्ठभूमि—

गांधी का मानवतावाद किसी एक सिद्धांत या धर्म की उपज नहीं, बल्कि भारतीय दर्शन, नैतिक चेतना और सार्वभौमिक आध्यात्मिक दृष्टि का समन्वित परिणाम है। उनका चिंतन भारतीय मनीषा की उस परंपरा से जुड़ा है जो मनुष्य को आत्मा का रूप और प्रत्येक प्राणी में ईश्वर की उपस्थिति का अनुभव करती है। गांधी के मानवतावाद की जड़ें वेदांतिक, उपनिषदिक, जैन, बौद्ध और गीता-प्रेरित नैतिक परंपराओं में निहित हैं। उन्होंने स्वयं स्वीकार किया कि उनके जीवन पर गीता, जैन धर्म, बुद्ध की करुणा और ईसा मसीह के प्रेम का गहरा प्रभाव रहा। गांधी का यह विश्वास उनकी सार्वभौमिक एकात्मता की भावना में परिलक्षित होता है— "*I believe in the essential unity of man and for that matter of all that lives.*"[1] यह कथन स्पष्ट करता है कि गांधी के लिए मानवता केवल सामाजिक संबंध नहीं, बल्कि आत्मिक एकत्व का अनुभव है।

- **भारतीय दार्शनिक परंपरा का प्रभाव—** भारतीय दर्शन में मनुष्य को "अमृतस्य पुत्रः" कहा गया है—अर्थात वह ईश्वर का अंश है। यह विचार गांधी के मानवतावाद में प्रत्यक्ष दिखाई देता है। वे मानते थे कि सभी जीवों में एक ही आत्मा का वास है; इसलिए हिंसा या द्वेष उस सार्वभौमिक चेतना के विरुद्ध है। गांधी के मानवतावाद का मूल भाव "एकात्मता" है, जो उन्हें समस्त प्राणियों के साथ करुणा और सह-अस्तित्व का दृष्टिकोण प्रदान करता है। गांधी ने कहा था, "*The greatness of humanity is not in being human, but in being humane.*"[2] यह कथन उनके

उस नैतिक मानवतावाद को उजागर करता है जो आत्मसंयम और करुणा पर आधारित है। धर्म को उन्होंने पूजा या कर्मकांड नहीं, बल्कि नैतिक जिम्मेदारी और प्रेम के रूप में देखा— "धर्म का अर्थ न्याय और करुणा का आचरण है।" इसीलिए उनका मानवतावाद जीवन और कर्म दोनों का समग्र दर्शन बन गया।

- **गीता, जैन और बौद्ध विचारों का प्रभाव—** गांधी के मानवतावाद की आत्मा गीता के कर्मयोग में निहित है। उन्होंने "कर्मण्येवाधिकारस्ते" और "समत्वं योग उच्यते" के सिद्धांतों को जीवन में उतारा, जहाँ निष्काम कर्म और आत्मसंयम मनुष्य की सच्ची पहचान हैं। जैन धर्म की "अहिंसा परमो धर्मः" भावना ने उनके नैतिक जीवन को आकार दिया, जबकि अनेकांतवाद ने उन्हें सत्य के प्रति सहिष्णु और संवादात्मक दृष्टि प्रदान की। बौद्ध दर्शन की करुणा और आत्मानुशासन ने गांधी के सत्याग्रह को नैतिक गहराई दी। गांधी के शब्दों में, *"The best way to find yourself is to lose yourself in the service of others."*[3] यह कथन उनके 'सेवा के माध्यम से आत्म-साक्षात्कार' के आदर्श को व्यक्त करता है। इस प्रकार गीता, जैन और बौद्ध विचारों का संगम गांधी के मानवतावाद को आत्मशुद्धि, लोककल्याण और अहिंसा के समन्वित दर्शन के रूप में स्थापित करता है।
- **पश्चिमी मानवतावाद से भिन्नता—** गांधी का मानवतावाद पश्चिमी पुनर्जागरण परंपरा से भिन्न है। जहाँ पश्चिमी मानवतावाद ने मनुष्य को तर्क और स्वायत्तता का प्रतीक माना, वहीं गांधी ने उसे नैतिक और आध्यात्मिक सत्ता के रूप में देखा। उन्होंने कहा— "पश्चिम ने मनुष्य को शक्तिशाली तो बनाया, पर नैतिक नहीं।" गांधी का मानवतावाद कर्तव्य-प्रधान है, जिसमें आत्मसंयम और सार्वभौमिक कल्याण सर्वोच्च मूल्य हैं। वह व्यक्ति की स्वतंत्रता को स्वीकार करता है, पर उसे समाज और ईश्वर के प्रति उत्तरदायित्व से जोड़ता है।

पश्चिमी मानवतावाद जहाँ प्रकृति से मनुष्य को पृथक देखता है, वहीं गांधी ने उसे प्रकृति का अंग माना। उनका मानवतावाद "सर्वोदय" की भावना पर आधारित है—जिसमें आत्मा की एकता, करुणा, सत्य और अहिंसा के माध्यम से संपूर्ण मानवता के कल्याण का संदेश निहित है। इस प्रकार गांधी का मानवतावाद भारतीय आध्यात्मिकता और पश्चिमी विवेकशीलता का संतुलित रूप है, जो मनुष्य को न केवल विचारशील, बल्कि नैतिक और करुणाशील अस्तित्व के रूप में प्रतिष्ठित करता है।

सत्य की दार्शनिक आधारभूमि—

महात्मा गांधी के समूचे दर्शन की केन्द्रीय धुरी 'सत्य' है। उनके लिए सत्य केवल एक नैतिक आदर्श या आचार-सिद्धांत नहीं, बल्कि जीवन का सर्वोच्च मूल्य और परम सत्ता का प्रतीक है। गांधी ने कहा था— *"सत्य ही ईश्वर है"* और *"ईश्वर ही सत्य है"*— यह दोनों कथन उनके विचारों की सार्थकता को व्यक्त करते हैं। गांधी के लिए सत्य किसी बाह्य, सैद्धांतिक या दार्शनिक संकल्पना मात्र नहीं, बल्कि एक जीवित अनुभव है, जो व्यक्ति के जीवन के प्रत्येक कर्म, विचार और उद्देश्य में प्रकट होना चाहिए। वे मानते थे कि सत्य ही वह प्रकाश है जो मानवता को अंधकार से मुक्ति दिला सकता है। इस प्रकार, गांधी का सत्य-दर्शन आत्मानुभव, नैतिकता और सार्वभौमिक करुणा पर आधारित एक जीवंत जीवन-दृष्टि है। सत्य की दार्शनिक समझ गांधी के चिंतन में गहराई से भारतीय अध्यात्म से जुड़ी हुई है। भारतीय दार्शनिक परंपरा में 'सत्य' को परम तत्व के रूप में देखा गया है— *"सत्यमेव जयते नानृतम्"* (मुण्डक

उपनिषद्)। उपनिषदों में 'सत्य' केवल वाणी या कथन का सत्य नहीं, बल्कि अस्तित्व का सत्य है। गांधी ने इस दृष्टिकोण को अपने जीवन में आत्मसात किया। उनके लिए सत्य का अर्थ केवल तथ्यों की सत्यता या यथार्थ का बोध नहीं, बल्कि नैतिक और आध्यात्मिक शुचिता की स्थिति था। उन्होंने लिखा— *"सत्य वह नहीं जो हमें प्रिय लगे, सत्य वह है जो हमें आत्मिक शांति दे।"* गांधी के सत्य का मूल स्वर आत्मा की निर्मलता, अहंकार का क्षय, और करुणा की अनुभूति में निहित है।

गांधी का 'सत्य' एक ओर व्यक्तिगत साधना का केंद्र है, तो दूसरी ओर सामाजिक परिवर्तन का साधन भी। व्यक्तिगत सत्य उनके लिए आत्म-साक्षात्कार का मार्ग है, जो व्यक्ति को ईमानदारी, आत्मानुशासन और निष्ठा की ओर प्रेरित करता है। उनका मानना था कि जो व्यक्ति अपने अंतःकरण के प्रति सत्यनिष्ठ नहीं, वह समाज के प्रति भी ईमानदार नहीं हो सकता। इसलिए उन्होंने कहा— *"सत्य की खोज आत्मा की यात्रा है।"* यह यात्रा निरंतर आत्मपरीक्षण, आत्मसंयम और आत्मत्याग से गुजरती है। गांधी के जीवन में यह खोज सत्याग्रह के रूप में मूर्त हुई— ऐसा संघर्ष जो बाह्य सत्ता के विरोध से अधिक, अपने भीतर की दुर्बलताओं के साथ युद्ध था। सामाजिक सत्य गांधी के लिए सामूहिक कल्याण और न्याय के सिद्धांत से जुड़ा है। उन्होंने 'सत्य' को केवल आत्मिक साधना तक सीमित नहीं रखा, बल्कि उसे सामाजिक संरचना का नैतिक आधार माना। जब उन्होंने दक्षिण अफ्रीका में सत्याग्रह की शुरुआत की, तब सत्य का अर्थ उनके लिए राजनीतिक या कानूनी नहीं, बल्कि नैतिक शक्ति के रूप में था। गांधी का विश्वास था कि समाज में स्थायी परिवर्तन केवल बाह्य सुधारों से नहीं, बल्कि उस नैतिक चेतना से संभव है जो सत्य पर आधारित हो। इस प्रकार, उनका सत्य-दर्शन व्यक्तिगत और सामाजिक, दोनों स्तरों पर सक्रिय था— एक ओर आत्मशुद्धि का माध्यम और दूसरी ओर सामाजिक न्याय का प्रेरक तत्त्व।

सत्य की यह द्वैध प्रकृति—व्यक्तिगत और सामाजिक—गांधी के मानवतावाद की मूल आत्मा बन जाती है। उन्होंने सत्य को इस प्रकार परिभाषित किया— *"सत्य वह है जो सबके कल्याण में निहित हो।"* यह परिभाषा सत्य को व्यक्तिगत स्वार्थ या सापेक्षता की सीमाओं से ऊपर उठाती है और उसे सार्वभौमिक मूल्य में परिवर्तित करती है। गांधी का सत्य न तो केवल बौद्धिक यथार्थवाद है, न ही केवल धार्मिक आस्था; वह एक नैतिक अनुभव है, जो सभी प्राणियों की एकता और करुणा के भाव से पोषित है। इस अर्थ में उनका सत्य मानवता के प्रति सक्रिय प्रतिबद्धता का प्रतीक है। सत्य और ईश्वर का एकात्म गांधी के दर्शन की सबसे मौलिक विशेषता है। उन्होंने अपने जीवन के अनुभवों के आधार पर यह निष्कर्ष निकाला कि "ईश्वर और सत्य में कोई भेद नहीं है।" यह विचार उन्हें परंपरागत धार्मिक मान्यताओं से अलग दिशा में ले जाता है। पारंपरिक धर्म जहाँ ईश्वर को एक व्यक्तिगत सत्ता या पूजा के विषय के रूप में देखता है, वहाँ गांधी ने ईश्वर को 'सत्य के रूप' में अनुभव किया। उन्होंने लिखा— *"ईश्वर को मैं सत्य के रूप में अनुभव करता हूँ, इसलिए मेरे लिए ईश्वर की आराधना सत्य के पालन में निहित है।"* यह दृष्टिकोण उनके धर्म को कर्म और नैतिकता से जोड़ देता है। गांधी के लिए सत्य की आराधना का अर्थ था— अपने आचरण, विचार और वाणी में पूर्ण सत्यनिष्ठा बनाए रखना।

सत्य और ईश्वर के इस एकात्म का गहरा दार्शनिक अर्थ है। यहाँ ईश्वर कोई बाहरी सत्तामात्र नहीं, बल्कि वह नैतिक चेतना है जो प्रत्येक व्यक्ति के भीतर निहित है। गांधी का यह विचार उपनिषदों के "अहं ब्रह्मास्मि" और "तत्त्वमसि" जैसे वाक्यों से जुड़ता है, जहाँ ईश्वर और आत्मा के बीच कोई द्वैत नहीं माना

गया। सत्य की खोज, वस्तुतः, आत्मा की उसी दिव्यता की खोज है। इसलिए गांधी के लिए सत्य की साधना ईश्वर-प्राप्ति का मार्ग है, और सत्य का उल्लंघन आत्मा के पतन के समान है। यही कारण है कि उन्होंने कहा— *"सत्य के बिना ईश्वर की खोज असंभव है, क्योंकि ईश्वर सत्य में ही निवास करता है।"* गांधी का सत्य-दर्शन केवल सैद्धांतिक न होकर व्यावहारिक और नैतिक रूप से अत्यंत सक्रिय है। उन्होंने जीवन के हर क्षेत्र—राजनीति, समाज, शिक्षा और अर्थव्यवस्था—में सत्य को मूल मूल्य के रूप में स्थापित करने का प्रयास किया। उनके सत्य का स्वरूप निरंतर विकसित होता रहा। प्रारंभ में उन्होंने कहा— *"ईश्वर ही सत्य है"* (God is Truth), परंतु अपने जीवनानुभव के अंत में इसे परिवर्तित कर कहा— *"सत्य ही ईश्वर है"* (Truth is God)। इस परिवर्तन में गांधी के आध्यात्मिक विकास की गहराई झलकती है। यहाँ सत्य केवल ईश्वर का गुण नहीं, बल्कि स्वयं ईश्वर का रूप बन जाता है। यह दृष्टिकोण उनके धर्म को किसी मत या आस्था से नहीं, बल्कि नैतिकता और मानवता से जोड़ देता है।

गांधी के सत्य-दर्शन का दार्शनिक मूल्य इस तथ्य में निहित है कि यह सापेक्षताओं के बीच एक नैतिक स्थायित्व की खोज करता है। आधुनिक युग के सापेक्षवादी विचारकों के विपरीत, गांधी ने सत्य को निरपेक्ष माना, परंतु उसके अनुभव को व्यक्तिगत साधना के रूप में प्रस्तुत किया। उनके अनुसार सत्य का अनुभव प्रत्येक व्यक्ति के लिए भिन्न हो सकता है, क्योंकि सत्य की पूर्णता केवल परमात्मा के पास है। इसीलिए उन्होंने कहा— *"मेरी सत्य की समझ सीमित है, मैं उसकी खोज में हूँ।"* इस स्वीकारोक्ति में गांधी के दर्शन की विनम्रता और आत्म-संशोधन की भावना निहित है। सत्य की यह निरंतर खोज ही उनके जीवन का धर्म बन गई थी। अंततः, गांधी का 'सत्य' एक ऐसा सार्वभौमिक नैतिक मूल्य है जो मानवतावाद की आत्मा का निर्माण करता है। यह सत्य आत्मा की पवित्रता, समाज की नैतिकता और ईश्वर की अनुभूति—तीनों को एक सूत्र में बाँध देता है। गांधी ने यह प्रतिपादित किया कि जब व्यक्ति सत्य के अनुरूप जीवन जीता है, तब वह न केवल अपनी आत्मा का उद्धार करता है, बल्कि संपूर्ण समाज की नैतिक उन्नति का कारण बनता है। इस प्रकार, सत्य गांधी के लिए केवल दार्शनिक अवधारणा नहीं, बल्कि मानव जीवन की दिशा निर्धारित करने वाला शाश्वत सिद्धांत है— एक ऐसा सिद्धांत जो उनके समूचे मानवतावाद की आत्मा के रूप में स्थित है।

अहिंसा की दार्शनिक आधारभूमि —

महात्मा गांधी के मानवतावाद की आत्मा जितनी गहराई से 'सत्य' में निहित है, उतनी ही शक्ति 'अहिंसा' के सिद्धांत में विद्यमान है। सत्य और अहिंसा गांधी के जीवन तथा दर्शन के दो आधारस्तंभ हैं, जिन पर उनके समस्त नैतिक, धार्मिक और सामाजिक चिंतन का निर्माण हुआ। गांधी के लिए अहिंसा कोई नकारात्मक अवधारणा नहीं, अर्थात केवल हिंसा का अभाव नहीं, बल्कि एक सक्रिय, सृजनात्मक और प्रेममय शक्ति है जो आत्मा की गहराई से उत्पन्न होकर मानवता की ओर प्रवाहित होती है। उनका विश्वास था कि *"Ahimsa is the highest duty. Even if we cannot practice it in full, we must try to understand its spirit and refrain as far as humanly possible from violence."*[4] अर्थात अहिंसा केवल बाह्य आचरण नहीं, बल्कि आत्मिक अनुशासन से उपजा नैतिक धर्म है, जो मानवता की सर्वोच्च शक्ति बनकर उभरता है। गांधी की अहिंसा की जड़ें भारतीय दार्शनिक परंपरा में गहराई तक जुड़ी हैं। उपनिषद, जैन, बौद्ध और गीता के विचारों में निहित करुणा, समता और आत्मसंयम के तत्त्व उनके चिंतन का आधार बने। जैन धर्म के "अहिंसा परमो धर्मः" सिद्धांत

को उन्होंने साधु-संन्यासी की मर्यादा से निकालकर सामाजिक और राजनीतिक जीवन में उतार दिया। उनके अनुसार, "अहिंसा केवल संन्यासी का धर्म नहीं, बल्कि हर मनुष्य के जीवन का नैतिक नियम है।" इस प्रकार, गांधी की अहिंसा आत्मशुद्धि से लेकर सामाजिक न्याय की प्रक्रिया तक का आधार बनती है।

- **अहिंसा के रूप में सक्रिय प्रेम:** गांधी के लिए अहिंसा का सर्वोच्च रूप प्रेम है। उन्होंने कहा — "अहिंसा का सार प्रेम है; प्रेम के बिना अहिंसा मृत है।" यह प्रेम केवल करुणा नहीं, बल्कि विरोधी के प्रति भी सम्मान और समझ का भाव है। उनके अनुसार, जब व्यक्ति दूसरे के दुःख को अपना समझने लगता है, तभी वह सच्चा अहिंसक बनता है। गांधी का यह दृष्टिकोण अहिंसा को निष्क्रियता से मुक्त करता है और उसे आत्मबल, साहस और सृजनशीलता का प्रतीक बनाता है। वे कहते थे — "अहिंसा निष्क्रिय नहीं, वीरों का धर्म है।" प्रेम उनके लिए ईश्वर की अभिव्यक्ति था; इसलिए अहिंसा भी ईश्वर-भक्ति का एक रूप है।
- **नैतिकता, सह-अस्तित्व और करुणा का दर्शन:** गांधी की अहिंसा सामाजिक नैतिकता की आधारशिला है। वे मानते थे कि आधुनिक सभ्यता का संकट नैतिक संतुलन के अभाव में है, और इसका समाधान अहिंसा में निहित है। अहिंसा व्यक्ति को आत्मसंयम, सहिष्णुता और करुणा की दिशा में अग्रसर करती है। गांधी का "सह-अस्तित्व" का सिद्धांत इसी भावना से उत्पन्न हुआ— "यदि हम दूसरों के अस्तित्व को स्वीकार नहीं करेंगे, तो हम स्वयं अपने अस्तित्व का अर्थ खो देंगे।" सत्याग्रह के माध्यम से उन्होंने दिखाया कि अहिंसा केवल विरोध का साधन नहीं, बल्कि संवाद और नैतिक पुनर्निर्माण का माध्यम है। करुणा गांधी के अनुसार वह आत्मिक शक्ति है जो मनुष्य को स्वार्थ से मुक्त कर सार्वभौमिक कल्याण की दिशा में प्रेरित करती है।
- **सत्य और अहिंसा का परस्पर संबंध:** गांधी के अनुसार, *"Truth is my goal; Ahimsa is the means to achieve it."*[5] यह कथन उनके समग्र नैतिक ढाँचे की दिशा को स्पष्ट करता है, जहाँ सत्य अंतिम लक्ष्य है और अहिंसा उसकी प्राप्ति का साधन। सत्य और अहिंसा एक-दूसरे के पूरक हैं — सत्य के बिना अहिंसा दिशाहीन है, और अहिंसा के बिना सत्य कठोर बन जाता है। सत्याग्रह इसी संबंध का मूर्त रूप है, जहाँ व्यक्ति असत्य और अन्याय का विरोध हिंसा से नहीं, बल्कि आत्मबल और नैतिक शक्ति से करता है। गांधी के लिए यह संघर्ष प्रतिशोध नहीं, बल्कि हृदय -परिवर्तन का प्रयास है। दार्शनिक रूप से, सत्य आत्मा का गुण है और अहिंसा उसका व्यवहारिक रूप। जब व्यक्ति अहिंसा का पालन करता है, तो वह अपने भीतर की दिव्यता को जाग्रत करता है — यही उसकी सच्ची धार्मिकता है।

इस प्रकार, गांधी की अहिंसा एक सार्वभौमिक नैतिक मूल्य है, जो सत्य की साधना का साधन बनकर मानवता की आत्मा का स्वरूप ग्रहण करती है। यह दर्शन सिखाता है कि सच्ची शक्ति हिंसा में नहीं, बल्कि आत्मसंयम, प्रेम और करुणा में निहित है— और यही गांधी के मानवतावाद की वास्तविक आधारभूमि है।

गांधी के मानवतावाद की समकालीन प्रासंगिकता—

महात्मा गांधी का मानवतावाद किसी विशेष कालखंड की विचारधारा नहीं है, बल्कि यह एक सतत् नैतिक प्रक्रिया है जो हर युग में मानवता के पुनर्निर्माण की दिशा में मार्गदर्शन प्रदान करती है। बीसवीं सदी के प्रारंभ में जब सभ्यता ने औद्योगिक प्रगति और भौतिक विकास के नाम पर हिंसा, उपनिवेशवाद

और मानव शोषण को सामान्य बना लिया था, उस समय गांधी का सत्य और अहिंसा पर आधारित मानवतावाद एक वैकल्पिक सभ्यता की दृष्टि के रूप में सामने आया। इक्कीसवीं सदी के इस दौर में—जब मानवता पुनः नैतिक, आध्यात्मिक और पारिस्थितिक संकट से जूझ रही है—गांधी का दर्शन पहले से कहीं अधिक प्रासंगिक प्रतीत होता है। आधुनिक विश्व में नैतिकता का संकट, भौतिक उपभोग की अंधी दौड़, पर्यावरणीय असंतुलन, वैश्वीकरण की असमानताएँ और सामाजिक अन्याय की स्थितियाँ उस समय के समान ही चुनौतीपूर्ण हैं, जिनका समाधान गांधी के मानवतावादी दृष्टिकोण में निहित है।

गांधी के मानवतावाद की सबसे बडी विशेषता यह है कि वह व्यक्ति के भीतर से परिवर्तन की शुरुआत का आग्रह करता है। गांधी का मानना था कि सामाजिक सुधार या राजनीतिक परिवर्तन तभी सार्थक है जब व्यक्ति के भीतर नैतिक चेतना जागृत हो। उन्होंने कहा था, *"Be the change that you wish to see in the world"* — यह वाक्य गांधी दर्शन की आत्मा है। आज जब समाज में मूल्य-अपेक्षा और नैतिक पतन की प्रवृत्तियाँ बढ़ रही हैं, तब गांधी का यह विचार अत्यंत प्रासंगिक है कि मानव सभ्यता का वास्तविक उत्थान केवल बाहरी प्रगति से नहीं, बल्कि आत्मिक शुद्धि और नैतिक सशक्तिकरण से संभव है। गांधी का मानवतावाद इस दृष्टि से केवल एक दार्शनिक विचार नहीं, बल्कि मानवता के पुनर्निर्माण का व्यावहारिक मार्गदर्शन है। आधुनिक युग में वैश्वीकरण (Globalization) ने जहाँ आर्थिक एकीकरण को बढ़ावा दिया है, वहीं उसने सांस्कृतिक विविधता, श्रम-शोषण और असमानता को भी गहरा किया है। गांधी के "स्वदेशी" और "सर्वोदय" के सिद्धांत इन असंतुलनों का नैतिक समाधान प्रस्तुत करते हैं। "स्वदेशी" का अर्थ गांधी के लिए आत्मनिर्भरता, स्थानीयता और आत्म-संयम था, न कि संकीर्ण राष्ट्रवाद। उन्होंने यह संदेश दिया कि प्रत्येक व्यक्ति को अपने जीवन और समाज के संसाधनों का उपयोग इस प्रकार करना चाहिए कि दूसरों के अधिकारों का हनन न हो। यह विचार आज के वैश्विक पूँजीवादी युग में मानवतावाद की पुनःस्थापना की आधारशिला बन सकता है। इसी प्रकार "सर्वोदय"—अर्थात् सबका विकास—के माध्यम से गांधी ने सामाजिक न्याय और आर्थिक समानता की दिशा में एक मानवीय दृष्टिकोण प्रस्तुत किया।

पर्यावरणीय संकट (Environmental Crisis) के संदर्भ में भी गांधी का दर्शन अत्यंत सामयिक है। गांधी ने अपने समय में ही चेताया था कि "पृथ्वी हर व्यक्ति की आवश्यकता को पूरा करने में सक्षम है, परंतु किसी एक व्यक्ति के लोभ को नहीं।" यह कथन आज के जलवायु संकट, संसाधनों के दोहन और उपभोक्तावाद के दौर में गहरी प्रासंगिकता रखता है। गांधी का मानवतावाद प्रकृति और मानव के बीच सह-अस्तित्व (Co-existence) का दर्शन प्रतिपादित करता है। उनके लिए मनुष्य केवल पर्यावरण का उपभोक्ता नहीं, बल्कि उसका नैतिक संरक्षक है। गांधी का यह दृष्टिकोण आधुनिक पर्यावरण नैतिकता (Environmental Ethics) का पूर्वाभास है, जो यह सिखाता है कि प्रकृति के प्रति करुणा और सम्मान ही सच्चे मानवतावाद की पहचान है। सामाजिक न्याय (Social Justice) के क्षेत्र में गांधी का योगदान उनके मानवतावाद का सबसे सशक्त आयाम है। उन्होंने हरिजन आंदोलन, अस्पृश्यता-उन्मूलन और ग्रामीण पुनर्निर्माण के माध्यम से यह दिखाया कि मानवतावाद केवल चिंतन का विषय नहीं, बल्कि कर्म का मार्ग है। गांधी का यह विश्वास था कि समाज की वास्तविक उन्नति तभी संभव है जब सबसे कमजोर व्यक्ति भी सम्मान और समान अवसर प्राप्त करे। यह विचार आधुनिक मानवाधिकार (Human Rights) की अवधारणा से गहराई से जुड़ा हुआ है। आज जब समाज में वर्ग, जाति, लिंग और आर्थिक

असमानता के रूप में विभाजन बढ़ रहे हैं, तब गांधी का यह संदेश कि "जिससे तुम्हारा हृदय द्रवित हो, वही तुम्हारा धर्म है"—मानवतावादी नैतिकता का सर्वोच्च मानक प्रस्तुत करता है।

नैतिकता और मानवीय मूल्यों (Ethics and Human Values) के क्षेत्र में गांधी का दृष्टिकोण अत्यंत व्यापक था। उन्होंने नैतिकता को धार्मिकता का पर्याय नहीं माना, बल्कि मानव-कल्याण का नैतिक नियम कहा। आज जब तकनीकी प्रगति के बावजूद मनुष्य के भीतर संवेदना का ह्रास हो रहा है, तब गांधी का यह कथन अत्यंत अर्थपूर्ण प्रतीत होता है—"नैतिकता के बिना मनुष्य का अस्तित्व केवल शारीरिक यांत्रिकी है।" उनका मानवतावाद एक ऐसी नैतिक चेतना का प्रतिपादन करता है जिसमें सत्य, करुणा, समानता और सह-अस्तित्व के मूल्य जीवन का आधार बन जाते हैं। समकालीन समाज में गांधी के मानवतावाद की उपयोगिता केवल वैचारिक नहीं, बल्कि व्यावहारिक भी है। राजनीति में सत्य और पारदर्शिता, समाज में सहिष्णुता और करुणा, अर्थनीति में संतुलन और पर्यावरण में संरक्षण—ये सभी क्षेत्र गांधी के दर्शन से नई दिशा पा सकते हैं। गांधी का मानवतावाद हमें यह सिखाता है कि विकास का अर्थ केवल उत्पादन या उपभोग नहीं, बल्कि वह प्रक्रिया है जो मानवता को अधिक मानवीय बनाती है।

अंततः, गांधी का मानवतावाद आज के युग में एक नैतिक मार्गदर्शक (Moral Compass) की तरह कार्य करता है। जब मानवता तकनीकी चमत्कारों के बीच अपनी आत्मा खो रही है, तब गांधी का यह संदेश कि "मनुष्य का धर्म मनुष्य होना है"—सभी युगों के लिए शाश्वत सत्य बन जाता है। इसलिए कहा जा सकता है कि गांधी का मानवतावाद केवल अतीत की स्मृति नहीं, बल्कि वर्तमान और भविष्य की नैतिक पुनर्संरचना की आधारशिला है। यह दर्शन आज भी उतना ही प्रासंगिक है जितना गांधी के समय में था, क्योंकि यह मानवता को आत्म-चिंतन, संयम और सत्य के मार्ग पर चलने की प्रेरणा देता है — एक ऐसा मार्ग जो व्यक्ति, समाज और प्रकृति, तीनों के बीच सामंजस्य स्थापित करता है।

निष्कर्ष—

महात्मा गांधी का मानवतावाद सत्य और अहिंसा के शाश्वत मूल्यों पर आधारित एक ऐसा जीवनदर्शन है जो व्यक्ति, समाज और मानवता के समग्र उत्थान की दिशा में मार्गदर्शन प्रदान करता है। गांधी ने 'सत्य' को परम मूल्य और 'अहिंसा' को उसकी व्यावहारिक अभिव्यक्ति माना, जिसके माध्यम से उन्होंने नैतिकता, करुणा और सह-अस्तित्व पर आधारित मानव सभ्यता की परिकल्पना की। उनका मानवतावाद केवल वैचारिक नहीं, बल्कि कर्मप्रधान दर्शन है, जो आत्मशुद्धि के माध्यम से सामाजिक और वैश्विक परिवर्तन की संभावना को उद्घाटित करता है। समकालीन युग के नैतिक, सामाजिक और पर्यावरणीय संकटों के संदर्भ में गांधी का यह दर्शन आज भी उतना ही प्रासंगिक है, क्योंकि यह मनुष्य को आत्मसंयम, सत्यनिष्ठा और सेवा के मार्ग पर चलने की प्रेरणा देता है। अतः गांधी का मानवतावाद मानवता के पुनर्निर्माण का नैतिक और दार्शनिक आधार प्रस्तुत करता है, जो हर युग में शांति, समानता और करुणा का मार्ग प्रशस्त करता रहेगा।

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Herbal Wealth of India: An Insight into Medicinal Plants and their Clinical Efficacy

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Abstract: India is home to around 17,000 species of higher plants, out of which nearly 7,500 are recognized for their medicinal value, making it the country with the highest percentage of medicinal plants relative to its total flora. Among India's traditional healing systems, Ayurveda stands as the oldest and most extensive, documenting the use of about 2,000 medicinal plant species. Siddha and Unani systems also contribute significantly to this rich herbal tradition. One of the foundational texts of Ayurveda, the *Charak Samhita*, details the preparation and use of around 340 herbal remedies. Today, roughly 25% of pharmaceutical drugs are directly derived from plants, with many others being synthetic versions modeled on natural plant compounds, highlighting the ongoing influence of botanical knowledge in modern medicine. This study offers a scientific perspective on India's diverse herbal resources by focusing on a selection of medicinal plants commonly used in both traditional and modern healthcare. The paper highlights important species such as *Withania somnifera* (Ashwagandha), *Azadirachta indica* (Neem), *Ocimum sanctum* (Tulsi), *Phyllanthus emblica* (Amla), and *Curcuma longa* (Turmeric), among others. For each of these plants, I delve into their chemical makeup, known therapeutic properties, and their relevance in clinical settings, drawing on the latest experimental research and clinical findings. By bridging traditional knowledge with modern pharmacological evidence, this work highlights the therapeutic potential of these plants in treating ailments such as inflammation, infections, metabolic disorders, and neurodegenerative diseases.

Keywords: Ayurveda, medicinal plants, unani system, phytochemicals, clinical efficacy, herbal pharmacology

Introduction

Throughout the history of life, plants have played a vital role as a source of medicine. As diseases have coexisted with humans since the beginning, plants have provided natural remedies due to the wide variety of chemical compounds they produce, many of which have therapeutic effects on the human body. In addition to offering food, clothing, and shelter, plants have been central to the evolution of modern civilization by contributing significantly to healthcare.

The World Health Organization (WHO) estimates that around 4 billion people—nearly two-thirds of the global population—currently rely on herbal medicine as their primary source of healthcare. Herbal remedies are a foundational element in the traditional medical practices of indigenous communities around the world and are commonly used in systems like Ayurveda, Homeopathy, Naturopathy, Traditional Chinese Medicine, and Indian medicine.

Herbal medicine can be broadly categorized into several major systems:

- **Traditional Chinese Herbalism**, a component of Traditional Oriental Med-

icine;

•**Ayurvedic Herbalism**, rooted in the ancient Indian system of Ayurveda;

Western Herbalism, which has its origins in ancient Greek and Roman practices, later spreading to Europe and the Americas.

Historical texts highlight the deep roots of medicinal plant use in India. The *Rigveda* (circa 5000 BC) mentions 67 medicinal plants, the *Yajurveda* 81 plants, and the *Atharvaveda* (4500–2500 BC) approximately 290 plants. The *Charaka Samhita* (around 700 BC) lists over 1,100 medicinal plants along with their therapeutic properties.

In today's fast-paced, mechanized world, allopathic (modern) medicine is often preferred for its rapid effects. However, increasing concerns over the high costs and potential side effects of synthetic drugs have led many people to return to natural and traditional remedies. Herbal medicines are gaining popularity for their holistic action, targeting the root causes of diseases, being easily accessible, and eliminating the need for multiple specialists. Currently, more than 80% of the global population depends on herbal products, which has led to a surge in the development of herbal-based industries and a rising demand for medicinal and aromatic plants.

India, known for its rich biodiversity, is a major source of medicinal and aromatic plants. About 70% of these plants are found in the tropical forests of the Western Ghats, the Terai region, the North-East, and the Himalayan ranges. Out of over 20,000 plant species known to have therapeutic properties, many have transitioned from wild plants to cultivated medicinal crops through sustainable agricultural practices.

According to available data:

•Indian traditional medicine uses approximately 2,000 plant species.

•Ayurveda utilizes around 1,200 species.

•Siddha uses about 900.

•Unani incorporates 700.

•Amchi (Tibetan) medicine employs 600.

Tibetan systems use 500 species.

Globally, there are about 400 families of flowering plants, of which 315 are represented in India.

A significant portion of the medicinal plants used by Indian industries is still harvested from the wild, with only a few species under commercial cultivation. This highlights the need for focused efforts on cultivation and conservation to ensure sustainable supply and preserve biological diversity. Advanced technologies such as biotechnology, metabolic engineering, biofortification, nutraceuticals, molecular farming, and gene silencing can be employed to enhance the cultivation and yield of medicinal plants.

Asia, Africa, Latin America, and to a lesser extent Europe and the USA, are the primary producers of plant-based raw materials. According to a UNDP report, the global annual trade value of medicinal plants sourced from developing countries stands at approximately USD 32 billion. India alone exports around 38,000 tons of raw materials annually to countries such as the USA, Japan, Germany, France, Russia, Switzerland, and Hong Kong, generating substantial revenue.

India's export of medicinal plants has grown steadily—from Rs. 130 crores in

1992 to Rs. 215 crores in 2001, and more recently reaching Rs. 350 crores. Today, India ranks second only to China in the global export of medicinal plants, underscoring its pivotal role in the international herbal medicine market.

Plant-wise Report on Medicinal Species

1) Ashwagandha

Withania somnifera, commonly known as ashwagandha, Indian ginseng, or winter cherry, has been a cornerstone of Ayurvedic and traditional medicine for over 3,000 years. Traditionally, it has been used for a wide range of conditions including as an aphrodisiac, liver tonic, anti-inflammatory, and treatment for conditions such as senile dementia. Modern clinical studies and animal experiments support its use for treating bronchitis, asthma, ulcers, emaciation, insomnia, anxiety, cognitive and neurological disorders, inflammation, and Parkinson's disease. Additionally, its chemo preventive properties suggest it could benefit patients undergoing radiation and chemotherapy. Ashwagandha is also valued as an adaptogen, helping to reduce stress, nervous fatigue, and insomnia, and is known to enhance immunity, particularly in individuals with low white blood cell counts.

Medicinal Importance of Ashwagandha:

Ashwagandha is a highly revered herb in Ayurvedic medicine, known for its powerful adaptogenic properties. It helps the body resist stress and restore balance in various physiological functions. The root, which is the main medicinal part, contains active compounds such as withanolides, alkaloids, and sitoindosides that offer a wide range of therapeutic effects.

Ashwagandha is commonly used to combat anxiety, stress-induced disorders, and chronic fatigue. Its calming effect on the nervous system makes it a natural remedy for insomnia and nervous exhaustion. Additionally, it enhances cognitive function and is being studied for its potential benefits in neurodegenerative conditions like Alzheimer's and Parkinson's diseases.

The herb also has strong anti-inflammatory and antioxidant properties, making it beneficial for conditions such as arthritis, asthma, and inflammation-related disorders. In oncology, it is used as a supportive therapy for patients undergoing chemotherapy and radiation, as it may reduce side effects and improve immunity.

Ashwagandha also helps improve stamina, muscle strength, and reproductive health. It boosts the immune system and is often used to increase white blood cell counts in immunocompromised individuals. Its broad spectrum of benefits and minimal side effects have made Ashwagandha a globally respected herb in both traditional and modern herbal medicine.

2) Amla

Amla ***(Phyllanthus emblica L.)***, commonly known as Indian Gooseberry, is a deciduous tree belonging to the family Phyllanthaceae. It is one of the most important medicinal plants in traditional Indian medicine, particularly Ayurveda, where it is revered as a powerful Rasayana—a rejuvenating and anti-aging tonic. Known for its remarkable health benefits, amla is a rich source of vitamin C, antioxidants, and bioactive compounds that promote longevity and vitality. The fruit is sour, astringent, and slightly bitter in taste and is used in a variety of forms—raw, dried, powdered, or as juice or oil. It is also a key ingredient in many Ayurvedic formulations, including the well-known Triphala and Chyawanprash.

Medicinal Importance of Amla:

Amla is highly valued in traditional and modern medicine for its wide-ranging therapeutic benefits, primarily due to its exceptionally high vitamin C con-

tent and powerful antioxidant properties. It strengthens the immune system, supports healthy digestion, enhances liver function, and helps regulate blood sugar levels, making it beneficial for managing diabetes. Amla also promotes cardiovascular health by reducing cholesterol and improving heart muscle function. Its anti-inflammatory and anti-aging properties make it effective in treating joint pain, skin conditions, and promoting healthy hair growth. Additionally, it aids in detoxification, boosts metabolism, supports eye health, and may have anti-cancer potential due to its rich content of polyphenols and bioactive compounds.

3) Brahmi

Centella asiatica is a frost-tender, herbaceous perennial suited for USDA hardiness zone 8. It retains foliage year-round, flowers from July to August, and sets seed from August to September. The plant bears hermaphroditic flowers (containing both male and female reproductive organs) and is insect-pollinated and self-fertile.

It can thrive in a variety of soil types—sandy, loamy, or clay—and tolerates acidic, neutral, or alkaline pH levels. The plant grows well in both semi-shade and full sun, but it requires consistently moist or wet conditions, making it well-suited for marshy or waterlogged environments.

Medicinal Importance of Bramhi:

Bramhi has a long history in traditional medicine systems such as Ayurveda and Traditional Chinese Medicine. It is valued for its potential to improve cognitive function, promote wound healing, and reduce inflammation. The plant also treats skin conditions, enhances memory, alleviates anxiety, and supports circulatory health. Its therapeutic properties are largely attributed to compounds such as asiaticoside, madecassoside, and other triterpenoids.

4) Isabgol

Isabgol (***Plantago ovata***), also known as psyllium husk, is derived from the seeds of the Plantago ovata plant, which belongs to the Plantaginaceae family. Native to Western Asia and India, it thrives in arid and semi-arid regions. The plant produces small, white flowers and is cultivated mainly for its mucilaginous seed husks. Isabgol is widely known and used in Indian households and Ayurvedic medicine for its digestive health benefits. It is a natural dietary fiber source and plays a crucial role in maintaining gastrointestinal health.

Medicinal Importance of Isabgol

Isabgol is best known for its laxative properties and is commonly used to relieve constipation and improve bowel regularity. The husk swells in water, forming a gel-like substance that aids in stool formation and promotes easy passage. It also helps in managing conditions like irritable bowel syndrome (IBS) and hemorrhoids. Additionally, Isabgol is beneficial in reducing cholesterol levels and controlling blood sugar in diabetic patients due to its high soluble fiber content. It contributes to weight management by inducing a feeling of fullness. Isabgol is safe for long-term use and has minimal side effects, making it a popular natural remedy in both traditional and modern medicine.

5) Kalmegh

Kalmegh, or ***Andrographis paniculata***, is a bitter herbaceous plant that belongs to the Acanthaceae family. Native to India and Sri Lanka, it is also known as "King of Bitters." The plant typically grows in moist, deciduous forests and is characterized by its green leaves and small, purple flowers. Kalmegh has been a cornerstone in Ayurveda, Unani, and Siddha medicine systems for its powerful healing proper-

ties. The plant is widely recognized for its ability to boost immunity and combat infections, particularly in liver-related disorders.

Medicinal Importance of Kalmegh

Kalmegh is primarily known for its hepatoprotective and immune-enhancing properties. The active compound andrographolide exhibits strong anti-inflammatory, antioxidant, and antiviral effects. It is widely used in the treatment of liver disorders such as jaundice, hepatitis, and liver toxicity. Kalmegh also supports digestion and acts as a natural detoxifier, flushing out harmful toxins from the body. It helps in managing fever, flu, and respiratory infections due to its anti-pyretic and antimicrobial action. In traditional medicine, Kalmegh is used to treat skin diseases, diabetes, and chronic fatigue. Its bitter taste reflects its potency in cleansing the system and strengthening the immune response.

6) Neem

Neem **(*Azadirachta indica)*** is a highly valued tree belonging to the mahogany family (*Meliaceae*), and one of the two species in the *Azadirachta* genus. Often referred to as the **"Wonder Tree"** neem has been an integral part of Indian agriculture, medicine, and traditional practices for centuries. It is renowned for its natural pest-repellent properties and is widely used as a bio-pesticide and organic fertilizer. In Ayurveda and other traditional medicinal systems, neem is prized for its therapeutic properties in treating a wide range of ailments. Additionally, neem is extensively used in the production of herbal cosmetics and personal care products due to its antibacterial and anti-inflammatory properties.

Medicinal Importance of Neem:

Neem holds a significant place in traditional medicine due to its diverse pharmacological properties. Various parts of the neem tree—leaves, bark, seeds, fruit, and flowers—are used in herbal remedies. Neem is effective against infections, including skin conditions like eczema, acne, and ringworm. Also used to treat inflammation, arthritis, and pain-related disorders. Neem leaves are often consumed to purify the blood and support liver health. Neem leaf extract is known to help manage blood sugar levels. It enhances the immune response and is used to strengthen overall health. Neem is traditionally used to treat fevers, especially malaria, and expel intestinal parasites.

7) Sadabahar

Periwinkle, scientifically known as ***Catharanthus roseus***, is a flowering plant belonging to the Apocynaceae family. Native to Madagascar, it is now widely cultivated in tropical and subtropical regions worldwide, including India. It is commonly referred to as "Sadabahar" in Hindi due to its evergreen nature. The plant bears attractive pink, white, or purple flowers and is often grown ornamentally. Beyond its beauty, Periwinkle is renowned for its immense medicinal value, especially in modern pharmacology. It contains important alkaloids that have led to ground-breaking cancer treatments.

Medicinal Importance of Sadabahar:

Periwinkle is known for producing vinca alkaloids, such as vincristine and vinblastine, which are used in the treatment of various cancers including leukemia, Hodgkin's disease, and lymphoma. These alkaloids inhibit cell division, making them powerful agents in chemotherapy. Besides its anticancer properties, periwinkle is used in traditional medicine to manage diabetes, high blood pressure, and infections. Its extracts help improve blood circulation and are used as mild sedatives. In Ayurvedic and traditional Chinese medicine, it is employed for treating

skin diseases, sore throats, and toothaches. Despite its benefits, the plant is toxic if consumed in large amounts and should only be used under medical supervision.

8) Shatavari

Shatavari (***Asparagus racemosus***), is a climbing plant belonging to the Asparagaceae family. It is native to India and parts of the Himalayas and thrives in tropical and subtropical forests. The plant has needle-like leaves, small white flowers, and tuberous roots that are medicinally valuable. In Sanskrit, "Shatavari" means "a woman with a hundred husbands," highlighting its traditional use as a female reproductive tonic in Ayurveda. It is considered a Rasayana herb, promoting longevity, vitality, and overall well-being.

Medicinal Importance of Shartavari:

Satavar is widely regarded for its rejuvenating and adaptogenic properties, especially for women's health. It helps regulate hormonal balance, enhance fertility, and manage menstrual and menopausal issues. The plant's root extract is used to increase lactation in nursing mothers and is considered a galactagogue. Satavar also boosts immunity, improves digestion, and reduces inflammation. It has anti-ulcer, antioxidant, and anti-anxiety properties, making it effective for gastrointestinal health and stress management. In men, Satavar supports reproductive health and vitality. As a natural tonic, it is beneficial for overall physical and mental wellness, especially during times of stress or hormonal changes.

9) Sarpgandha

Sarpgandha, also known as Indian snakeroot ***or Rauvolfia serpentina***, is a perennial, evergreen shrub native to the Indian subcontinent. It belongs to the Apocynaceae family and thrives in moist, tropical forests. The plant is characterized by its small, white or pinkish flowers and long, slender roots, which are the main source of its medicinal value. Sarpgandha has been widely used in traditional Indian medicine, especially in Ayurveda, for centuries. Due to its powerful alkaloids, particularly reserpine, Sarpgandha has gained global recognition for its therapeutic potential in treating various nervous and cardiovascular conditions**.**

Medicinal Importance of Sarpagandha:

Sarpgandha is highly valued for its sedative, antihypertensive, and tranquilizing properties. Its roots contain several alkaloids, with reserpine being the most prominent, which help in controlling high blood pressure and treating insomnia. It is often used in cases of mental disorders, anxiety, and psychosis due to its calming effects on the central nervous system. Sarpgandha also aids in relieving stress and tension by regulating neurotransmitter activity. In Ayurveda, it is prescribed for treating snake bites, insect stings, and fever. The plant must be used with caution, however, as overdoses or improper use can lead to adverse effects like depression or low blood pressure.

10) Tulsi

Tulsi, also known as holy basil, is a sacred and revered plant native to tropical Asia, particularly India, where it is commonly grown in household courtyards and worshipped for its spiritual and medicinal value. Robust Tulsi varieties also grow wild in many parts of Asia and Africa. The plant is a perennial shrub, often grown annually from seeds or propagated through cuttings.

Medicinal Importance of Tulsi:

Tulsi balances bodily energies by reducing *Vata* and *Kapha* while increasing *Pitta*. It acts on multiple systems, including the plasma, blood, nerves, marrow, reproductive, respiratory, and digestive systems. In traditional Ayurvedic medicine,

Tulsi has been used as a diaphoretic, expectorant, and liver protector. It is commonly prescribed for colds, coughs, bronchitis, bronchial spasms, sinus infections, tuberculosis, indigestion, nausea, ringworm, ear infections, and general stress disorders.

Tulsi helps clear excess *Kapha* from the lungs and nasal passages, enhancing breathing and sensory perception. It also pacifies high *Vata* in the colon, promoting nutrient absorption, strengthening nerve tissue, and improving memory. The plant is known for its mosquito-repellent qualities and natural antibiotic properties.

Conclusion:

India, often referred to as the botanical garden of the world, possesses a vast and diverse array of medicinal plants, which have played a vital role in healthcare for centuries. The country's rich tradition of Ayurveda, Siddha, and Unani medicine is deeply rooted in the therapeutic use of herbs which continue to gain recognition for their clinical efficacy and pharmacological properties. These herbs exhibit a wide range of therapeutic actions including immunomodulatory, anti-inflammatory, antioxidant, hepatoprotective, and adaptogenic effects.Scientific research and clinical studies increasingly validate traditional claims, highlighting the relevance of these botanicals in modern medicine. As chronic and lifestyle-related diseases rise globally, the demand for plant-based, holistic remedies has grown substantially. Indian medicinal plants offer safer, cost-effective alternatives with fewer side effects compared to synthetic drugs. However, despite their potential, challenges persist in terms of standardization, quality control, and scientific documentation.For India to truly harness its herbal wealth, there is a pressing need for integrative research, stricter regulatory frameworks, and sustainable cultivation practices. Bridging traditional knowledge with modern scientific validation will not only enhance the credibility of herbal therapies but also pave the way for global acceptance and therapeutic innovation. India's herbal legacy, if nurtured and developed wisely, holds immense promise for contributing to global healthcare in the 21st century.

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Madhu-Vidya (Nectar of the Sun): as described in the Upaniṣad

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Abstract: The natural sun-light is a symbol of spiritual light. Brahman is the real Sun of the universe; and the natural sun is the phenomenal form of Brahman. The Puruṣa in the sun, whose counterpart is the Puruṣa in the right eye, was worshiped by the Vedic seers. In the *Praśnopniad* Ṛṣi Paipallāda said that the sun is the life and described the activities of sun and supreme qualities of the sun. By these activities all living non-living objects are visible. The Madhu-vidyā occupies a unique in the *Upaniṣadic* scheme of due to its supremely hidden significance and peculiarly mystic presentation. It has got two different versions; one in the *Chāndogya* and another in the *Bṛhadāraṇyaka* depict a long series of cause and effect, showing their mutual interdependence and finally lead to the Ātman which is shown to be the Supreme Source of everything else.

Keywords: Madhu, Upaniṣad, Sun, Brahman, Nectar

Introduction:

In Vedic Literature the doctrine of God was came from nature. The Vedic seers had worshiped or adored on nature as the symbol of God for their fulfillment of desire and protect from natural hazards. In the same way, we can see in *Upaniṣads* that natural elements are also the symbol of the Supreme Power or Brahman, such as the Sun is Brahman, the Sky is Brahman, the Air is Brahman, the Fire is Brahman, and the Food is Brahman etc. So, we can say that the Vedic or Upaniṣadic seers were also most grateful and aware about the power of nature. In *Upaniṣads* the sun (Āditya)is regarded with greatest wonder and admiration and most important symbol of Brahman. Hence, the existence of beings and the objects of their desire depend upon the sun. Its rays dispel darkness, and the day time is generally filled with the various activities by which a civilization is created and developed. All the activities of living beings are controlled by the sun-rise and sunset. Every day the sun brings for us new life and new hope. In the same way in Bṛ. Up. Yājñanavalkya said to Janaka that sunlight helps to the man for their work :

याज्ञवल्क्य किं ज्योतिरयं पुरुष इति। आदित्यज्योतिः सम्राडिति होवाचादित्येनैवायं ज्योतिषास्ते पल्ययते कर्म कुरुते विपल्येतीत्येवमेवैतद् याज्ञवल्क्य।। (*Bṛ.Up*. 4.3.2)

Tr.: Wherefrom, asked Janaka, one gets illumination? While working O king, it is from the sun. One sits, works, moves and return in sun-light. The king agreed, exactly, it is quite right!

That is to say, what serves as the light which a man uses in his everyday life? The question seems to imply this: Does a man use a light extraneous to his body which is mood of parts, or does sun light within this aggregate of parts serve the purpose of a light for him? In the walking state a man is helped in his movements by such light as the sun. Without light the body and senses cannot perform their functions. So, sun is the essential light for human activities. Let us quote a mantra,

where sun is described same as Real or Satya Brahman :

तद् यत् तत् सत्यमसौ स आदित्यो य एष एतस्मिन्मण्डले पुरुषो यश्चायं
दक्षिणेऽक्षन् पुरुषस्तावेतावन्योन्यस्मिन् प्रतिष्ठितौ रश्मिभिरेषोऽस्मिन्
प्रतिष्ठितः प्राणैरयममुष्मिन् स यदोत्क्रमिष्यन् भवति शुद्धमेवैतन्मण्डलं पश्यति नैनमेते रश्मयः प्रत्यायन्ति।।

(*Bṛ. Up*. 5.5.2)

Tr.: Yonder Sun is the same a Real. The person who is there in that orb and the Person who is here in the right eye- these two depend the one upon the other. Through his rays that one depends upon this one; through his vital breaths this one upon that. When one is about to decease, he sees that orb quite clear (i.e. free from rays) : those rays come to him no more.

So, the sun uses the rays as its servants. The servants, in obedience to their master, have been helping the being dwelling in the eye. But considering those duties finished, they no longer came to him. The helpfulness between the solar being and the being who is dwelling in the right eye (i.e. the individual self) shows that they are both parts of Prajāpati.

The natural sun-light is a symbol of spiritual light. Brahman is the real Sun of the universe; and the natural sun is the phenomenal form of Brahman. The Puruṣa in the sun, whose counterpart is the Puruṣa in the right eye, was worshiped by the Vedic seers. In Praś. Up. Ṛṣi Paipallāda said that sun is the life and described the activities of sun and supreme qualities of sun. By these activities all living non-living objects are visible.

अथादित्य उदयन् यत् प्राचीं दिशं प्रविशति तेन प्राच्यान् प्राणान् रश्मिषु
सन्निधत्ते। यद्दक्षिणां यत् प्रतीचीं यदुदीचीं यदधो यदूर्ध्वं यदन्तरा दिशो यत्
सर्वं प्रकाशायति तेन सर्वान् प्राणान् रश्मिषु सन्निधत्ते।। (*Praś. Up*. 1.6)

Tr.: Now the sun, when it rises, enters the eastern quarter and thereby enfolds the living beings of the east in its rays. And when it illuminates the southern, the western, the northern, the lower, the upper, and the intermediate quarters- when it illuminates everything it thus enfolds all living beings in its rays. Let us quote the next stanza.

स एष वैश्वानरो विश्वरूपः प्राणोऽग्निरुदयते।
तदेतद् ऋचाऽभ्युक्तम् विश्वरूपं हरिणं जातवेदसं
परायणं ज्योतिरेकं तपन्तम्।
सहस्ररश्मिः शतधा वर्तमानः
प्राणः प्रजानामुदयत्येष सूर्यः ** (*Praś. Up*. 1.8)

Tr.: That sun rises every day – the sun, which is the soul of all creatures, the soul of all forms, which is life and fire. This has been described by the following Ṛg : (The wise know him who) is in all forms, full of rays, all-knowing, non-dual, the support of all life, the eye of all beings, the giver of heat. There rises the sun, the thousand rayed, existing in a hundred forms, and the life of all creatures. It has been stated that Prajāpati, the creator, first created the Moon and the sun. The moon has been described as food and as endowed with form, and the sun as the eater and as formless. Created beings are produced from these two. How is this done? The next manifestation of Prajāpati is the year, or time, brought into being by the moon and the sun and consisting of night and day.

Concept of Madhu-vidyā:

The Madhu-vidyā occupies a unique in the *Upaniṣadic* scheme of due to its supremely hidden significance and peculiarly mystic presentation. It has got two different versions; one in the *Chāndogya* and another in the *Bṛhadāraṇyaka* depict a long series of cause and effect, showing their mutual interdependence and finally

lead to the Ātman which is shown to be the Supreme Source of everything else. The two versions do not differ in their ultimate and or outcome, though the approaches seem to be different. 'Madhu' literally means 'honey'; secondarily, it signifies sweetness or delight. What brings delight or sweetness of satisfaction in us? Evidently the fruition of a work, its successful outcome or result. So Śaṅkara takes 'madhu' to mean 'effect' (madhu kāryam), (*Bṛ.Up*.2.5.1) and he also aspects the primary sense of delight (modanan madhu iva madhu, *Chā.up*.3.1.1) The effect of an action is enjoyed by everybody and with this enjoyment comes delight. Āditya is the sum- total of the results of the actions of all creatures (sarvaprāṇikarmaphalabhūtaḥ) and as such it nourishes and sustains everything in the universe. Āditya also intoxicates the gods with delight, because, of all sacrifices performed for the sake of the gods, the ultimate fruition is the Āditya. Thus the term 'madhu' in the sense of ultimate effect or essence as well as the source of delight rightly applies to the Sun. The imagery of the honey is then worked out in detail. The heaven is taken as the slanting pole on which hangs the sky which is imaged as the bee- hive, and the rays of the sun are taken as the whole brood of bees (*Chā.Up*.3.1.1). The rays of the Sun cause things to grow and mature and as such, are like channels for the production of the ultimate effect, which is the 'madhu'. Hence they are taken as bees and as the bees cling to the bee –hive, so the rays; too, in here in the sky, which here stands for the bee-hive. But the ultimate support for this whole honey making process is provided by the dyaus or the heaven. The sphere of action has always its basis in the domain of light, which is dyaus depicted here as the pole which supports the bee-hive in the form of the sky. The rays are all engaged in producing through this bee hive the celestial or divine honey (devamadhu), which is the Āditya.

The Upaniṣad , then, goes on to show how Āditya is the store of all effects, the essence of all things and thoughts, the repository of all wisdom from which come forth, from different directions, the four great Vedas. The rays coming from the east are taken as the eastern channels of honey (prācyo madhu-nāḍyaḥ). In those channels are engaged the ṛks or the *hymns as bees producing the honey. They draw the honey from the Ṛgveda, (Sāṅkarabhāṣya)* for only from the actions can there be flow of the juice of honey i. e. the result or the effect and enjoyment thereof but from mere collection of words the flow of enjoyable effects is not possible (karmaphlabhūtamadhurasanisrāvāsambhavat). Therefore from the actions enjoined in the *Ṛgveda* the ṛks, which are like bees, collect the essence and make the honey. The essence is here called the immortal waters because the effects of actions are really indestructible and hence immortal. The hymns, drawing the immortal essences, heat up, as it were, the *Ṛgveda* and this heating (abhitāpa) causes the honey to flow, which otherwise lies concealed within the flower(*Chā.Up*.3.1.3). We have seen that the real meaning of 'tapasyā' is heat and tapasyā is at the root of creation. Here also the *Upaniṣad* hints at the same things by using the word 'abhitāpa'. No drawing of the honey, no production of an effect, no realization of an end is possible without this heating. All actions prove ineffective, all efforts turnout to be barren, unless they are rightly warmed up or heated. The technique of tapping the right sources and getting thereby the flow of desired effects without any hindrance here taught in the Madhu-vidyā through the use of the word 'abhitāpa'. From the heating of the *Ṛgveda* flowed the following effects: fame luster, perfect sense- organs, strength, as well as food and all eatables (*Chā.Up*.3.1.3). In the other words the organs and powers of enjoyment as well as the objects of

enjoyment are all found in their fullness through this heating. The *Upaniṣads* now here ask the seeker to choose the ideal of a beggar, who has nothing to possess. On the other hand, they prompt the seeker to gain the whole wealth of the divine kingdom, attain the highest development, grow to the fullest stature. All vidyās teach this technique of growth through the gathering of the honey.

The effects that flow are not mere imaginary things but are actualities that become visualized. So the *Upaniṣad* goes on to say that these effects ultimately take shelter in the sun (*Chā.Up*.3.1.4). In the other words, the red from of the sun is the embodiment of the fruits of action that follow from the *Ṛgveda.* Every effect takes shape in a particular from or colour, which signifies its concretization and completion. The honey that was being draw through the heating now comes out completely extracted and stands shining in front as the dazzling red form of the Āditya. Similarly the southern rays are connected with the *Yajurveda* and through a similar process of heating the honey is drawn, which here takes, the white form (śuklaṃ rūpam, Chā.Up.3.2) of the Āditya. Next, the western rays become the channels for drawing the honey that is in the *Sāmaveda* and its ultimate form is found to be dark (kṛṣṇam rūpam *Chā.Up*.3.3). Again, the northern rays are taken to be connected with the *Atharvaveda,* from which the honey, when drawn, takes the deep dark hue, (parām Kṛṣṇam, *Chā.Up*.3.4). Thus from the four quarters, are drawn the essence of the four Vedas and the deeper the essence drawn , the deeper becomes its colour or representation, signified by the red, white, dark and deep dark hues. Then the *Upaniṣad* proceeds to unravel the supreme secret. The drawing of the honey is still not complete, for the Vedas do not exhaust the whole of reality. The Vedas, no doubt, cover all existence, but there is something beyond existence too and the supreme essence lies there alone. The search was so long being conducted in a downward direction along the four quarters and now that being completed, one turns upward to get hold of the higher channels of honey. The upward moving rays are the higher channels of honey here, the secret teachings or commandments are the bees, and the flower from which the honey is to b e sipped or culled here is Brahman itself (*Chā.Up*.3.5.1). By means of the secret methods of disciplines prescribed- like the prayer first to unlatch, then to leave the doors ajar and lastly to throw them wide open, for a look into reality, (*Chā.Up*.2.24.6,3.24.4) this Brahman, who is here praṇava, the śabda Brahman, is to be heated, which will then pour out the supreme essence. Here the essence or the honey has no particular form or colour, because it happens to be beyond all manifestation. Still it is the highest source of all manifestation and here in its bosom there is a heaving. So the honey here is recognized not by any form or colour but only by the heaving at the centre of the sun (madhye kṣbhata iva, *Chā.Up*.3.5.3). Śaṅkara reminds again that only one whose vision is calm and collected can behold this heaving (samāhitadṛṣṭer dṛśyata). Thus, the Madhu-vidyā is essentially a science for extracting the honey or the supreme essence. The honey is the first to be drawn from all quarters by extracting the Vedas, the repository of all wisdom. What was signified by the milking of vāk (vāgdoham) in the Udgītha is here indicated by the heating (abhitāpa) of the Vedas, the concrete representations of vāk. The *Upaniṣadic* contemplation is mainly based on this milking and heating, the sole purpose of which is the dynamization of the whole being through the flowing current of divine energy, essence or honey. The essence must not only be drawn but made to flow especially (vyākṣarat, *Chā.Up*.3.1.4) and finally take concrete shapes in the effulgent forms of Āditya. These effulgent forms are the essence of all essence

(rasānām rasaḥ,*Chā.Up*.3.5.4) the nectar of nectars (amṛtānām amṛtāni).The Vedas are taken as the essence of all the worlds and hence are immortal or eternal and these, being the essence of the Vedas, are naturally the Supreme essence, the highest immortality. The *Upaniṣad*, after drawing the immortal essence, says that the gods neither eat nor drink it but become satisfied only by looking at the effulgent form (*Chā.Up*. 3.6.1). In the other words, the vision itself brings complete fulfillment and satisfaction and hence, no necessity is felt for taking in the thing through any outer means. But do they merely look on? No, they plunge into this form (etad eva rūpam abhisamviśanti, *Chā.Up*.3.6.2). By plunging in that sea of luminosity, they come out with their whole being recast shining and resplendent. Let us quote the mantras for more explanation -

असौ वा आदित्यो देवमधु तस्य द्यौरेव तिरश्चीनवंशोऽन्तरिक्षमपूपो मरीचयः पुत्राः। (*Chā. Up*. 3.1.1)

Tr.: Yonder Sun is, verily, the honey of the gods. Heaven is the crossbeam. The mid-region is the hive. The (particles of) water vapours (drawn by the sun through its rays) are the eggs.

तस्य ये प्राञ्चो रश्मयस्ता एवास्य प्राच्यो मधुनाडयः। ऋच एव मधुकृत ऋग्वेद एव पुष्पं ता अमृता आपस्ता वा एता ऋचः।। (*Chā. Up*. 3.1.2)

एतमृग्वेदमभ्यतपंस्तस्याभितप्तस्य यशस्तेज इन्द्रियं वीर्यमन्नाद्यं रसोऽजायत।। (*Chā. Up*. 3.1.3)

तद्व्यक्षरंत् तदादित्यमभितोऽश्रयत्तद्वा एतद् यदेतदादित्यस्य रोहितं रूपम्।। (*Chā. Up*. 3.1.4)

Tr.: The eastern rays of the sun are the eastern honey-cells. The Ṛg-verses are the bees. (The ritual lay down in) the Rig-Veda is the flower. The water (of the sacrificial libations) is the nectar (of the flower).

Tr.: These Ṛgs heated the *Ṛgveda.* From it, thus heated, issued forth as its essence-fame, radiance (of the body), (Vigour of) the senses, virility, and the food that is eaten. Tr.: That (essence) flowed forth and went toward the sun and that from what is called the red colour (of the rising sun).

So, the eastern rays of the sun should be meditated on as the eastern honey-cells, the *Ṛgveda* verses as the bees, the sacrificial rights laid down in the *Ṛgveda* as the flower, and fruits of the sacrifices (invisible at that stage) as the nectar of the flower. The bees heat the nectar of flowers, as it were, and turn it into honey (madhu), likewise the soma-juice, milk etc. are heated in the sacrificial fire and become transformed into the fruits of the sacrifices, called apūrva and also amṛta. The former name suggests that these sacrifices are still in an invisible form, and the later suggests that this sacrifice gradually purify in the mind and lead it to the highest good. A man performs a sacrifice desiring certain results. He thinks that the result of sacrifice will remain in the sun in an intangible from and in the course of time because manifest as tangible fame, vigour, strength etc. Again same honey doctrine about *Yajurveda i*s seen in the following mantras.

अथ येऽस्य दक्षिणा रश्मयस्ता एवास्य दक्षिणा मधुनाड्यो यजूंष्येव मधुकृतो यजुर्वेद एव पुष्पं ता अमृता आपः।।
(*Chā. Up*. 3.2.1)

Tr.: The southern rays of the sun are the southern honey cells. The Yajus-mantras are the bees. (The ritual laid down in) the *Yajurveda* is the flower. The water (of the sacrificial liberation) is the nectar (of the flower).

तानि वा एतानि यजूंष्येतं यजुर्वेदमभ्यतपंस्तस्याभितप्तस्य यशस्तेज इन्द्रियं वीर्यमन्नाद्यं रसोऽजायत।।
(*Chā. Up*. 3.2.2)

Tr.: These Yajus-mantras heated the *Yajurveda.* Form it, thus heated, issued forth-as its essence-fame, radiance (of the body), (vigour of) the senses, and the food that is eaten.

तद्व्यक्षरत् तदादित्यमभितोऽश्रयत् तद्वा एतद् यदेतदादित्यस्य शुक्लं रूपम्।। (*Chā. Up*. 3.2.3)

Tr.: That (essence) flowed forth and went toward the sun. That forms what is called the white colour of the sun. Again same honey doctrine about *Sāmaveda* is seen in the following mantras.

अथ येऽस्य प्रत्यञ्चो रश्मयस्ता एवास्य प्रतीच्यो मधुनाड्यः सामान्येव मधुकृतः सामवेद एव पुष्पं ता अमृता आपः।।

(*Chā. Up.* 3.3.1)

Tr.: The western rays of the sun are the western honey cells. The Sāman-mantras are the bees. The *Sāmaveda* is the flower. The water is the nectar.

तानि वा एतानि सामान्येतं सामवेदमभ्यतपंस्तस्याभितप्तस्य यशस्तेज इन्द्रियं वीर्यमन्नाद्यं रसोऽजायत।।

(*Chā. Up.* 3.3.2)

Tr.: The Sāman heated the *Sāma-Veda*. Form it, thus heated, issued forth- as its essence-fame, radiance, (vigour of) the senses, virility, and the food that is eaten.

तद्व्यक्षरत् तदादित्यमभितोऽश्रयत् तद्वा एतद् यदेतदादित्यस्य कृष्णं रूपम्।। (*Chā. Up.* 3.3.3)

Tr.: That flowed forth and went toward the sun. That forms what is called the dark colour of the sun.

Again same honey doctrine about *Atharvaveda* is seen in the following mantras.

अथ येऽस्योदञ्चो रश्मयस्ता एवास्योदीच्यो मधुनाड्योऽथर्वाङ्गिरस एव
मधुकृत इतिहासपुराणं पुष्पं ता अमृता आपः।। (*Chā. Up.* 3.4.1)

Tr.: The northern rays of the sun are the northern honey cells. The (verses of) Atharvāngirasa are the bees. The Itihāsa-purāṇa is the flower. The water is the nectar.

ते वा एतेऽथर्वाङ्गिरस एतदितिहासपुराणमभ्यतपंस्तस्याभित्प्तस्य यशस्तेज
इन्द्रियं वीर्यमन्नाद्यं रसोऽजायत। (*Chā. Up.* 3.4.2)

Tr.: These very hymns of the Atharvāngirasa heated the Itihāsa-purāna. From it, thus heated, issued forth-as its essence – fame, radiance, (vigor of) the senses, virility and the food that is
eaten.

तद्व्यक्षरत् तदादित्यमभितोऽश्रयत् तद्वा एतद् यदेतदादित्यस्य परं कृष्णं रूपम्।। (*Chā. Up.* 3.4.3)

Tr.: That flowed forth and went toward the sun. That forms what is called the extremely dark colour of the sun.

अथ योऽस्योर्ध्वा रश्मयस्ता एवास्योर्ध्वा मधुनाड्यो गुह्या
एवादेशा मधुकृतो ब्रह्मैव पुष्पं ता अमृता आपः।। (*Chā. Up.* 3.5.1)

Tr.: Now, the upward rays of the sun are the honey-cells above. The secret teaching (of the *Upaniṣads*) are the bees. Brāhman (om) is the flower. The water is the nectar.

ते वा एते गुह्या आदेशा एतद्ब्रह्माभ्यतपंस्तस्याभितप्तस्य यशस्तेज
इन्द्रियं वीर्यमन्नाद्यं रसोऽजायत।। (*Chā. Up.* 3.5.2)

Tr.: These secret teaching (as the bees) heated Brāhman (Om). From It, thus heated, issued forth-as its essence – fame radiance, (vigour of) the senses, virility, and the food that is eaten.

तद्व्यक्षरत् तदादित्यमभितोऽश्रयत् तद्वा एतद् यदेतदादित्यस्य मध्ये क्षोभत इव।। (*Chā. Up.* 3.5.3)

Tr.: That flowed forth and went towards the sun. That forms what appears to stir in the center of the sun. The Vedic sacrifices are eulogized:

ते वा एते रसानां रसा वेदा हि रसास्तेषामेते रसास्तानि वा
एतान्यमृताममृतानि वेदा ह्यमृतास्तेषामेतान्यमृतानि। (*Chā. Up.* 3.5.4)

Tr.: These (different colour in the sun) are the essences of the essences; for the Vedas are the essences and these (colours) are, again, their essences. These are the nectars of the nectars; for the Vedas are the nectars (i.e. immortal), and of them

these (colours in the sun) are the nectars. Again in the following mantras we can see the meditation on the Vasus who live in the red colour of the sun which is seen in the early morning.

Effects of the Madhu-Vidyā:

तद् यत् प्रथमममृतं तद् वसव उपजीवन्त्यग्निना मुखेन न वै देवा
अश्नन्ति न पिवन्त्येतदेवामृतं दृष्ट्वा तृप्यन्ति। (*Chā. Up.* 3.6.1)

Tr.: On the first of these nectars the Vasus lie, with Agni (fire) at their head. Truly, the gods do not eat or drink. They are satisfied by merely looking at the nectar.

स य एतदेवममृतं वेद वसूनामेवैको भूत्वाऽग्निनैव मुखेनैतदेवामृतं
दृष्ट्वा तृप्यति स एतदेव रूपमभिसंविशत्येतस्माद्रूपादुदेति। (*Chā. Up.* 3.6.3)

Tr.: He who thus knows this nectar becomes one of the vasus, with Agni (fire) at their head; he is satisfied by merely looking at the nectar. He retires in to that (red) colour and again rises up from that colour)

स यावदादित्यः पुरस्तादुदेता पश्चादस्तमेता वसूनामेव तावदाधिपत्यं स्वाराज्यं पर्येता।। (*Chā. Up.* 3.6.4)

Tr.: As long as the sun rises in the east and sets in the west, so long does he, like the Vasus, enjoy ruler ship and sovereignty. Whoever knows that the bees in the shape of Ṛgs produce honey from the flower in the shape of the sacrificial actions laid down in the Ṛgveda that the nectar lies in the red colour in the rising sun which will be enjoyed by Vasus, that the knower of all these becomes one with the Vasus with Agni as their head and that the Vasus becomes satisfied by merely looking at the nectar, rising when the occasion for enjoyment arise and returning when the opportunity lapse- whoever knows all these, enjoy all these like Vasus. In the following mantra we can see the that the meditation on the Rudras, who lives in the white colour (second nectar of the sun).

अथ यद्द्वितीयममृतं तद्रुद्रा उपजीवन्तीन्द्रेण मुखेन न वै देवा अश्नन्ति
न पिवन्त्येतदेवामृतं दृष्ट्वा तृप्यन्ति।। (*Chā. Up.* 3.7.1)

Tr.: Now the second mentioned nectar is enjoyed by the Rudras with Indra at their head. Verily the Devas neither eat nor drink (of the same), they (only) gratify themselves by its sight)

स य एवदेवममृतं वेद रुद्राणामेवैको भूत्वेन्द्रेणैव मुखेनैतदेवामृतं दृष्ट्वा
तृप्यति स एतदेव रूपमभिसंविशत्येतस्माद्रूपादुदेति।। (*Chā. Up.* 3.7.3)

Tr.: He, who knoweth the nectar thus, becoming one of the Rudras and reflecting on the same with Indra before him, enjoyeth content. That appearances doth pacify him, and thereby is he excited.[83]

स यावदादित्यः पुरस्तादुदेता पश्चादस्तमेता द्विस्तावद्दक्षिणत
उदेतोत्तरतोऽस्तमेता रुद्राणामेतावदाधिपत्यं स्वाराज्यं पर्येता। (*Chā. Up.* 3.7.4)

Tr.: He obtaineth the dominion of the Rudras, which extends from the rising of the sun in the south to its setting in the north, - a period double that within which it riseth in the east and setteth in the west.

Again same doctrine about Ādiyas, who live in the black colour of the Sun (third nectar).

अथ यत् तृतीयममृतं तदादित्या उपजीवन्ति वरुणेन मुखेन न वै देवा
अश्नन्ति न पिवन्त्येतदेवामृतं दृष्ट्वा तृप्यन्ति।। (*Chā. Up.* 3.8.1)

Tr.: Now, the third nectar is enjoyed by the Ādityas with Varuṇa at their head. Verily the devas neither eat nor drink (of the same), they (only gratify themselves by its sight.)

स य एतदेवममृतं वेदादित्यानामेवैको भूत्वा वरुणेनैव मुखेनैतदेवामृतं
दृष्ट्वा तृप्यति स एतदेव रूपमभिसंविशत्येतस्माद्रूपादुदेति। (*Chā.Up.* 3.8.3)

Tr.: He, who knoweth the nectar thus becoming one of the Ādiyas, with Varuṇ before him, enjoyeth content. That appearance of the sun doth sooth him, and thereby is he excited.

स यावदादित्यो दक्षिणत उदेतोत्तरतोऽस्तमेता द्विस्तावत्पश्चादुदेता
पुरस्तादस्तमेतादित्यानामेव तावदाधिपत्यं स्वाराज्यं पर्येता।।(*Chā. Up.* 3.8.4)

Tr.: He obtaineth the entire dominion of the Ādityas, which extends from the rising of the sun behind to its setting before – a period double that within which it riseth in the south and sets in the north.

Again in the following mantras we find that the meditation on Marutas who live in the fourth nectar which is the very black colour of the sun.

अथ यच्चतुर्थममृतं तन्मरुत उपजीवन्ति सोमेन मुखेन न वै देवा
अश्नन्ति न पिवन्त्येतदेवामृतं दृष्ट्वा तृप्यन्ति।। (*Chā. Up.* 3.9.1)

Tr.: Now the forth nectar is enjoyed by the Maruts with Soma at their head. Verily, the Devas neither eat nor drink (of the same), they (only) gratify themselves by its sight.

स य एतदेवममृतं वेद मरुतामेवैको भूत्वा सोमेनेव मुखेनैतदेवामृतं
दृष्ट्वा तृप्यति स एतदेव रूपमभिसंविशत्येतस्माद्रूपादुदेति।। (*Chā. Up.* 3.9.3)

Tr.: He, who knoweth the nectar thus, becoming one of the Marutas, and reflecting on that nectar with Soma before him, enjoyeth content. He is soothed by that appearance of the sun, and by it is he excited.

स यावदादित्यः पश्चादुदेता पुरस्तादस्तमेता द्विस्तावदुत्तरत उदेता
दक्षिणतोऽस्तमेता मरुतामेव तावदाधिपत्यं स्वाराज्यं पर्येता।। (*Chā. Up.* 3.9.4)

Tr.: He obtaineth the entire dominion of the Maruts, which extends from the rising of the sun is the north to its setting in the south, a period double that within which it riseth behind and setteth before. Here again the mantra describes the meditation on sādyas who live in the five nectar of the sun.

अथ यत् पञ्चमृतं तत् साध्या उपजीवन्ति ब्रह्मणा मुखेन न
वै देवा अश्नन्ति न पिवन्त्येतदेवामृतं दृष्ट्वा तृप्यन्ति ।। (*Chā. Up.* 3.10.1)

Tr.: Now, the fifth nectar is enjoyed by the Sādhyas with Brāhman (om) at their head. Verily the Devas neither eat nor drink (of the same) they (only) gratify themselves by its sight.

स य एतदेवममृतं वेद साध्यानामेवैको भूत्वा ब्रह्मणैव मुखेनैतदेवामृतं
दृष्ट्वा तृप्यन्ति स एतदेव रुपमभिसंविशत्येतस्माद्रूपादुदेति। (Chā. Up. 3.10.3)

Tr.: "He, who knoweth the nectar thus, becoming one of the Sādhyas and reflecting on that nectar with Brahman before him, enjoyeth content. Verily he is soothed by that appearance (of the sun), and by it is he excised.

न ह वा अस्मा उदेति न निम्लोचति सकृद्दिवा हैवास्मै भवति य एतामेवं बह्मोपनिषदं वेदः।।
(*Chā. Up.* 3.11.3)

Tr.: For him there is neither rising nor setting of the sun – for him there is one eternal day, who possesseth this knowledge of Brahman.

Conclusion:

In reality the Sun does not rise or set when the inhabitants of a particular world first see the sun, the sun is then set to rise for that one when the sun disappears from their eyes, it is then said to set for that world. Its visibility and non-visibility to the people are describes as the rising and setting of the sun.

Āditya is the sum- total of the results of the actions of all creatures (sarvaprāṇikarmaphalabhūtaḥ) and as such it nourishes and sustains everything in the universe. Āditya also intoxicates the gods with delight, because, of all sacrifices performed for the sake of the gods, the ultimate fruition is the Āditya. Thus the

term 'madhu' in the sense of ultimate effect or essence as well as the source of delight rightly applies to the Sun.

Thus, the Madhu-vidyā is essentially a science for extracting the honey or the supreme essence. The honey is the first to be drawn from all quarters by extracting the Vedas, the repository of all wisdom. What was signified by the milking of vāk (vāgdoham) in the Udgītha is here indicated by the heating (abhitāpa) of the Vedas, the concrete representations of vāk. The Upaniṣadic contemplation is mainly based on this milking and heating, the sole purpose of which is the dynamization of the whole being through the flowing current of divine energy, essence or honey. The essence must not only be drawn but made to flow especially (vyākṣarat, *Chā.Up*.3.1.4) and finally take concrete shapes in the effulgent forms of Āditya. These effulgent forms are the essence of all essence (rasānām rasaḥ,*Chā.Up*.3.5.4) the nectar of nectars (amṛtānām amṛtāni).The Vedas are taken as the essence of all the worlds and hence are immortal or eternal and these, being the essence of the Vedas, are naturally the Supreme essence, the highest immortality.

Abbreviations

Chā.Up: *Chāndyogyopaniṣad*
Praś. Up: *Praśnopaniṣad*
Bṛ. Up: Bṛhadāraṇyakopaniṣad

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Anekāntavāda and its importance in our Contemporary Life

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Abstract: *Anekāntavāda*, a fundamental doctrine of Jainism suggests that ultimate truth and reality are complex and possesses multiple aspects. According to this theory no single specific statement can describe the nature of existence and the absolute truth. All knowledge is achieved through multiple perspective. The essence of this theory is every single perspective on reality is partial, and it depends on the viewers outlook, contexts and conditions. It rejects the concept of permanent truth, arguing that there are multiple points of view of reality. This method develops openness to different perspective. This doctrine is related to theories like *Syādvāda* and *Nayavāda*. This philosophy has a magnificent effect and it is relevant in today's world. It encourages intellectualism and non-violence by accepting and appreciating different perspectives. Despite criticism and challenges, it remains a relevant approach in society, offering important insight into interfaith, communication, multipluralism, conflict-resolution, and scientific inquiry.

Keywords: *Anekāntavāda*, Doctrine, *Syādvāda*, *Nayavāda*, Relativity of truth, Perspective, Manifold-nature.

Introduction

Anekāntavāda is a principal doctrine in Jainism about the metaphysical truth that rose in ancient India. The word *anekāntavāda* is a mixture of two Sanskrit words, one is '*anekānta*' and another is '*vāda'*. The word '*anekānta'* is also a compound of three radix words; these are- '*an*'-that means not, '*eka'* that means 'one' and '*ananta* 'that means 'end' side. Together it implies "not one-ended, sided, or many-sidedness or manifoldness", and '*vāda'* means theory or doctrine. The doctrine of *anekānvāda* explains the extreme truth and reality, that is complex and has various aspects. The word '*anekāntavāda'* may literally explained as 'the doctrine of 'non-one-sidedness' or 'the theory of not-one-side.'

The terminology *'anekāntavāda'* is not found in early śvetāmbara Jain canonical text. However, this doctrine is found in Mahāvīra's commentary, where he states that finite and infinite depend on one's perspective. The term *anekāntavāda* was invented by Ācārya Siddhasena Divākara to explain the teaching of Mahāvīra, that explains truth or reality can be revealed in various ways. The earliest comprehensive advice of the *anekāntavāda* theory is found in Ūmāsvāmi's *Tattvārtha sūtra*, which is considered as evidential documentary by all Jain sections. The tradition of the Digambara section also provides the core of this theory.

The Doctrine of Anekāntavāda

The doctrine of *anekāntavāda* arose to be a social attempt at equality and it gives dignity to all manifold views and ideologies through the philosophical explanation of the reality. The idea of the manifold nature of reality gets property in Jainism because it mentions no reality or truth cannot be the ultimate, it can have many dimensional forms. So, what is reality for one, may not be the reality for others. *Anekāntavāda* explains that reality has many sides or it is noticed by various

individuals in various ways. This is the progress of society's progress and through this way, peace can be established in society. The theory of *anekāntavāda* is also considered as '*anekāntavāda'* as it explains the truth or reality is complex and it has multiple aspects. It can be experienced but it cannot be revealed by languages. The doctrine of *anekāntavāda* premises that Jain is ancient because it is mentioned in the Buddhist text *'Samaññaphala Sutta'*. According to Jain-*āgamās,* Mahāvīra's answers to all metaphysical philosophical questions was a 'qualified yes or "*syāt*". These mentioned the key differences between the teachings of Lord Mahāvīra and Lord Buddha. By rejecting extreme answers Buddha taught the middle way 'it is' or 'it is not' to metaphysical questions. But in contrast, Mahāvīra taught his followers to accept both, 'It is' or 'it is not' with 'perhaps' qualifications to understand the absolute reality. In Jainism *syatvāda* and *nayavāda* expand the theory of *anekāntavāda*. Our universe is the composition of adverse pairs of pain and pleasure, knowledge and ignorance, life and death, and so on. Everything or all the groups in this world have their interest which makes imbalance and conflicts in thinking. Religious problems are supposed to be solved through the co-existence with society. The co-existence cannot be remained without relativity. The nature of Jain philosophy is based on reality which is argued through many-fold aspects or non-absolutism or *anekāntavāda*, according to this opinion, reality possesses infinite features, which cannot be realized or known by any common man. Individual people think about individual aspects of the same reality, and so their findings are also conflicting with one another. Therefore, they indulge in debates demanding that each of them is fully true. The Jain philosophers tried to solve this problem and express the whole truth. They created the doctrine of non-absolutistic standpoints or *anekāntavāda* with its two parts – *nayavāda* and *syātvāda*.

The theory of *anekāntavāda* is a basic concept of Jain philosophy. This also encourages the development of *syātvāda* and *nayavāda*. According to Karl Potter's opinion, the doctrine of Jain *anekāntavāda* emerged in the environment of Buddhists and Hindus in ancient and medieval India. The different schools of Indian philosophy like- *nyāya-vaiśeṣika, sāṃkhya-yoga, and mīmāṃsā-vedānta* accepted the soul as a permanent and unchanging entity. But various schools of Buddhist philosophy rejected it and they accepted that there is no permanent soul.

The early Jain texts were not compiled in Vedic or classical Sanskrit; they were composed in *Ardhamāgadhi prākṛt* language. According to the earliest Jain literature, the substantial and developing form of *anekāntavāda* theory is present in Sanskrit text, these were adopted by Jain scholars to contest their idea with Buddhist and other Hindu religions. These texts show an artificial development, the presence and receiving of terminology, concepts, and ideas from opponents' schools of Indian thought, but with novelty and real thought disagreed with their fellows.

But in the early śvetāmbara injunction and according to their teachings, they did not use the term *anekāntavāda* and *syātvāda* but took on teachings in their elementary form without giving its accurate form and without making it as an individual doctrine. In *Sūtrakṛtāṅga*, the śvetāmbara Jain text contains references to *vibhāgyavāda* which is as same as *syātvāda* and *saptabhangi*[1] in accordance with Hermann Jacobi. But the digambara Jains conflicted with this text and they did not accept this text as canonical and crucial or authentic.

The comprehensive teaching of *anekāntavāda* theory is seen in the book "*Tattvārtha sūtra*" of Ūmāsvāmi, which is considered as an authentic book by all

section of Jainism including śvetāmbara and digambara. The ultimate time of Śrimad Svāmi Ūmāsvāmi was unknown, but according to various contemporary scholars, his period can be traced back to the 2nd - 5th century. Kundakunda, the digambara scholar, in his Jain mystical text, exposed the theory of *syādvāda* and *saptabhangi* in *pravacanasāra* and *pañcāsti kāyasāra*. Kundakunda also used *nayas* to discuss the summery of self in *samayasāra*. Kundakunda believed in the digambara tradition, and his time was probably 1st century CE, but by modern scholars, it has been placed in the 2nd or 3rd century CE[2]. In opposition, it is said that the latest available minor literature or Kundakunda appears in about the 10th century or he may have lived in and after the 8th century. If the chronological reassessment of Kundakunda is accurate, it would place his comprehensive doctrine of *anekāntavāda* to the 1st millennium CE.[3]

The theory of *anekāntavāda* can be explained by the example of blind men and elephant. It is explained in many Jain texts. Suppose there are groups of blind men and they heard that there is a strange animal, named elephant, and it had been brought to the town, but none of the blind men were aware of the shape or size of it. Out of curiosity, they said they must observe and know it by touching, which they are able. So, they searched it out and when they found it, they felt about it. In the case of the first person, whose hand landed on the trunk of the elephant, shouted, this animal is the same as a thick snake. For another person, whose hand touched its ear, he said it is like a kind of fan, and another person, whose hand touched its leg, he said the elephant is like a pillar, and as for another person, whose hand reached the elephant's body he told elephant is like a wall, and another person who touched its tail, he described the elephant is like a rope, and the last person, who felt his teeth, he was stating that the elephant is hard, smooth and like a spear. In the Jain text, this is called '*Andha-gaja-nyāya'* maxim.[4]

Two Jain references are found in *Tattvārtha-ślokavārtika* of Vidyānandi and *syādvādamañjarī* of Ācārya Mallisena. As per Mallisensa's opinion, when someone takes a partial, absolute view of the ultimate reality, and refuses the probability of another aspect of that reality, it is an example of the above parable and imperfect view.[5] After that Mallisena gave another reference, he states that all reality has infinite perspective and quality all statements can only be relatively true.

The same examples are found in Buddhist and Hindu texts to emphasize the need to be alert for partial points of view of a complex reality, the Jain text also applies it to isolated topics and all subjects. As an example, Jains take help from the principle of *syādvāda* which states the seven predicates as true. From a certain viewpoint—

- The pot exists.
- From a certain viewpoint, the pot does not exist.
- From a certain viewpoint, the pot exists and does not exist.
- From a certain viewpoint, the pot is inexpressible.
- From a certain viewpoint, the pot both exists and is inexpressible.
- From a certain viewpoint, the pot does not exist and is inexpressible.
- From a certain viewpoint, the pot exists, does not exist, and is also expressible.

Influence of Anekāntavāda

In ancient Indian philosophy, the Jain philosophical concept of *anekāntavāda* had made an important contribution in the fields of skepticism and comparativeness or relativity[6]. In the development of Indian logic and philosophy, the episte-

mology of *anekāntavāda* had also a deep influence. At the time of applying *anekāntavāda* in the 17th century, the Jain scholar Yaśovijaya narrated that it is not an indiscriminate amalgamation of all views as being true or *anabhigrahika*, which is conclusively a type of misjudged relativism[7]. In the Jain concept, the theory of *anekāntavāda* goes beyond the various traditions of Hinduism and Buddhism.[8]

The theory of *anekāntavāda* played an important role in Jain history during discursive debates from Vaiṣṇavas, Śaivas, Buddhists, Muslims, and Christians at different times. According to professor of Asian studies, John Koller this doctrine authorized Jain followers to sustain the validity of their theory while at the same time, criticizing the rival's views[9]. In another case, it was an instrument that was used by Jain scholars to face and debate Buddhist scholars in ancient India.

There is historical proof that associated with intolerance of non-Jains, in Jain –history also has been patient and liberal such as Buddhists and Hindus[10]. Their texts have never explained a theory for holy war. The Jain followers and their temples have historically conserved in the classical manuscripts of Hinduism and Buddhism, a potential exponent of acceptance and pluralism. At last, it is concluded that Jain's history and theory is a combination of kindness or amiability and tolerance towards others[11].

Anekāntavāda in our daily life

Although there are many causes in our daily activities, works and deeds. But each individual should select those motives that will improve his spiritual development and reduce his *kaṣāya*, such as anger, pride, greed, ego, lust, etc. Each being has both permanent and temporary features of life, they suffer fortune and misfortune according to their fate. When anyone suffers due to some misfortunes, they should think it is a temporary characteristic of being and their suffering is also temporary, similarly when one suffers good due to their good fortune, they should think the same. It is said that the permanent characteristics of any being – when anyone does something undesirable work, he should think that he will suffer badly in the future due to his bad work. Jainism illustrates the five causes; these are always present during our works and activities. These five causes are as below

1) *kāla* or time.
2) *svabhavā* or intrinsic nature.
3) *Niyati*, *Bhavitavyatā*, or predestination.
4) *Nimitta* or instrumental cause, it is two types – (i) Internal *nimitta* is karma or *prārabdha*, and (ii)External *nimitta*, that is another person or thing.
5) *Puruṣārtha*, self-effort or free will.

Although the five causes are always present in our activities, but an individual focuses on one basic cause, it is as follows –

- After the finishing of a work or activity, if the result is positive, then one should consider that it was due to the help from external *nimitta*.
- If the result comes negative, then one should think that it was the result of his previous karma or internal *nimitta*, that fetched the negative result.

But at the time of any works or deeds one should consider that it was his endeavour or determination.

Relationship to the theory of Syādvāda

The meaning of *syādvāda* is could-be-ism. It is an epistemological doctrine of Jain logic. In *syādvāda*, from its philosophical perspective, all propositions about reality are based on finite, confined contextual postulates. In other words, the doctrine of *syādvāda* is a theory of conditioned prediction that gives a manifestation to

anekānta by recommending that the adjective *syād* be linked to each and every expression. It is not only the propagation of the theory of *anekāntavāda*, but also it is an individual process of logic. It can stand on its power. The theory of Jainism demands that whereas reality is complex, so no single premise can reveal the nature of reality totally. For this cause, the terminology '*syād'* should be prefixed before each proposition and give it a conditional viewpoint.

The term *syādvāda* comes from the connection of two words – '*syād'* and *vāda'*. The meaning of '*Syād*' is 'maybe' and *'vāda'* means 'assertion'. Togetherly '*syādvāda'* means assertion of what may be or assertion of possibilities. And according to Sanskrit's etymological root, the meaning of the term '*syād'* is 'perhaps' or may be'. But the theory of '*syādvāda'* implies – 'in some ways' or 'from a perspective'.

The Jain doctrine of *syādvāda* is revealed in the procedure of *saptabhangi-naya*, the seven-fold prediction. This process assures that each statement is manifested from seven kinds of different relative viewpoints or conditional premises, thus it is considered the doctrine of conditioned predication. These seven types of propositions are as follows –

1) *Syād-asti*- it means "in some ways it is".
2) *Syād-nāsti*-it means "in some ways, it is not."
3) *Syād-asti-nāsti*-it means – "in some ways it is and it is not."
4) *Syād-asti-avaktavyaḥ*- it means – "in some ways it is and it is indefinable".
5) *Syād-nāsti-avaktavyaḥ*- it means – "in some ways, it is not and it is indefinable.
6) *Syād-asti-nāsti-avaktavyaḥ* – It means "in some ways it is, it is not and it is indefinable."
7) *Syād-avaktavyaḥ*- It means "in some ways it is indefinable.

In another way of revealing this seven-fold condition predictions are as follows—

1) *Syād- asti* – may be perhaps or possibility it is.
2) *Syād-nāsti*- may be or perhaps or possibility, it is not.
3) *Syād-asti-nāsti-ca*- maybe or perhaps or possibility, it is and it is not.
4) *Syād-avaktavyaḥ*-may be or perhaps or possibility, it is indeterminate or indefinable.
5) *Syād-asti-ca- avaktavyaḥ ca*- maybe or perhaps or possibility, it is and also indeterminate or indefinable.
6) *Syād-nāsti-ca avaktavyasca*- may be or perhaps or possibility, it is not and also indeterminate or indefinable.
7) *Syād-asti-nāsti-ca-avaktavyasca*- may be or perhaps or possibility, it is and it is not and also indeterminate or indefinable.

Each seven propositions experiment with the complexity of objects and multifaceted reality from a relative viewpoint of time, substance, space, and mood. To avoid the complication of the object is to commit the fallacy of dogmatism. The Jain theory of *syādvāda* is then desired to explain that among the different truths about a particular thing, one or another or both may be or not valid or invalid that results a qualified prediction, just as exhibited in the doctrine of manifold predictions.

Conclusion

The doctrine of *anekāntavāda* and *syādvāda* are interrelated, but it's are often criticized in the fields that they originate a degree of hesitancy and doubtfulness. This creates more complexity than solving the problem. It is pointed out that the epistemology of the Jain philosophy achieves assertibility for its theory but at the cost of being incapable of refusing contradictory theory. Moreover, it is also argued that this theory becomes self-corrosive while it is considered that if reality is complicated and nothing can explain it fully, then this theory itself is imperfect and incomplete, therefore it is an *ekāntavādī*[12]. This criticism may have been expected by Ācārya Sāmantabhadra, while he describes "From the point of view of *pramāṇa* or means of knowledge, then it is *anekānta* or multisided, but from the *naya* viewpoints it is *ekānta* or *onesided*[13].

In its defence, Jains also indicate that *anekānta* manages to reconcile the protesting viewpoints more than simply confute them and helps in the abrogation of one-sided errors and puzzling that the *ekāntavādins* take care to make.

From the Vedāntists point of view, *anekāntavāda* is not above criticism, particularly from Ādi Śaṅkarācārya. He attempted to disprove some of the dogma of Jainism in his commentary of '*Brahmasūtra'* (2.2.33 - 36), where he describes the considerable disregard for the theory of *anekāntavāda.*

It is not possible that contrary qualities or characteristics like being and non-being should at the same time belong to the same thing; such as our watching power teaches us that a thing cannot be cold and hot at the same time and same moment. The third variant reveals in the words, that they either are such or not such-results in knowledge of an indefinite nature which is no more an origin of true knowledge than doubt is. In this way the means of knowledge, the motive or purpose of knowledge, the theme of knowledge, and the act of knowledge, all become indefinite. How can its followers work on this theory, the matter of which is together unstable or indefinite? The results of their effort are perfect knowledge and imperfect knowledge. The observation signifies that, only when a course of action is known to have a particular result, people set about it except any hesitancy. Therefore, a man who promotes a theory of altogether indefinite content is not eligible to listen any more than an intoxicated man[14].

However, Śaṅkarācārya failed to hold the real position of *anekāntavāda* into account by identifying *syādvāda*, that is considered as *saṃśayavāda*, that is known as agnosticism, once –which was expressed by Sanjaya Belatthaputta[15]. He was also plucked to take into discretion that the confirmation of the existence of an object is in respect to the object itself and its refusal is in the respect to what the object or topic is not, by giving an object the characteristics of positivity and negativity at the same time without any incoherence.

Dharma Kīrti, the other Buddhist logician taunted *anekāntavāda* in *Pramāṇavārttikakārika*. According to him with the dissociation removed, all things have dual characteristics, thereafter, if somebody is requested to eat curd, then why does not eat camel[16]?

The insinuation is clear, if curd exists from the attributes and nature of curd and does not exist from the characteristics and nature of camel, then one is supported in eating camel because by eating camel, he is only eating the retractation of curd. Ācarya Ākalaṅka also accepted the opinion of Dharma kīrti, he agreed that Dharma kīrti may be right from a point of view, and took it upon himself to issue a protestation.

"The person, who condemns without understanding prima facia outlook, is performing like a funster and not a critic or arbitrator''.

There are conventions like this that Bhagvān Buddha was born as a deer and deer is born as Buddha, here Buddha is venerable and deer is only a food. As same as for the cause of the strength of a being, with its similarities and dissimilarities specified, no one would eat camel if he requested to eat curd[16].

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Addressing Inequality in Education: Examining Caste, Class and Gender Dynamics

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Abstract: Education is often celebrated as a liberating force, yet classrooms across the globe continue to reflect and reproduce entrenched social hierarchies. In India, the interplay of caste, class, and gender structures not only shapes access to education but also determines the quality of educational experiences. This paper, *"Addressing Inequality in Education: Examining Caste, Class and Gender Dynamics"* explores the classroom as a critical site where oppression can either be perpetuated or challenged. It argues that education for social transformation must actively dismantle hegemonic practices embedded in curricula, pedagogy, language, and teacher-student relations. Drawing from Paulo Freire's critical pedagogy, B.R. Ambedkar's vision of education as emancipation, and contemporary feminist and subaltern scholarship, this study examines how teaching practices can confront and resist systemic inequalities.

The paper identifies three interlinked domains of classroom transformation: representation, ensuring marginalized voices and histories are included in curricula; participation, creating equitable spaces where all students can contribute meaningfully; and reflection, enabling both teachers and students to critically interrogate their own positions within structures of privilege and oppression. Through an analysis of existing literature, case studies from Indian schools and higher education institutions, and comparative insights from global contexts, the paper highlights pedagogical strategies that can reorient the classroom towards inclusivity and justice.

Ultimately, the study emphasizes that teaching against inequality is not an ancillary responsibility but central to the democratic promise of education. Classrooms that challenge caste, class, and gender hegemonies do more than impart knowledge-they nurture critical citizenship, cultivate empathy, and foster the social transformation necessary for an egalitarian future.

Keywords: Education, Social Transformation, Caste, Class, Gender, Critical Pedagogy, Equality

Introduction:

Education is widely hailed as the great equalizer, capable of transforming societies and bridging social divides. Yet, in reality, classrooms often mirror and reinforce the very inequalities they are supposed to dismantle. In India, the social hierarchies of caste, class, and gender continue to shape not only who has access to education but also how students experience learning within educational spaces. These hierarchies manifest in subtle and overt ways-through curricula that privilege dominant voices, pedagogical practices that silence marginalized perspectives, and institutional cultures that normalize exclusion.

This paper, *"Addressing Inequality in Education: Examining Caste, Class and*

Gender Dynamics" explores how classrooms can serve as sites of both oppression and transformation. It argues that the task of teaching against inequality requires conscious and deliberate pedagogical choices aimed at disrupting hegemonic practices. Drawing on critical pedagogy, Ambedkarite visions of education, and feminist scholarship, this study examines strategies that can enable classrooms to become spaces of resistance, empowerment, and social change.

Theoretical Framework:

The conceptual foundations of this study rest on four interlinked intellectual traditions—

Paulo Freire's Critical Pedagogy:

Paulo Freire, the Brazilian educator and philosopher, developed the influential framework of critical pedagogy, most famously articulated in *Pedagogy of the Oppressed* (1970). His central critique was of the "banking model of education" where teachers deposit knowledge into passive students. Freire argued that this method reinforces social hierarchies by denying students the ability to think critically or challenge oppression.

In contrast, he proposed the problem-posing model of education, in which teachers and students engage in dialogue as co-learners. Knowledge is not transmitted from above but co-created through critical reflection on lived experiences. This process fosters the awareness of social, political, and economic contradictions, coupled with the capacity to act against injustice.

For Freire, education is never neutral: it either domesticates learners into accepting the status quo or empowers them to transform it. He viewed the classroom as inherently political, where teachers have the ethical responsibility to align with the oppressed and nurture spaces of liberation. His emphasis on dialogue challenges authoritarian teaching and validates the voices of marginalized students, whose perspectives are often silenced in traditional classrooms.

Another cornerstone of Freire's philosophy is praxis the unity of reflection and action. Reflection without action becomes empty intellectualism, while action without reflection risks becoming directionless. True education cultivates praxis, enabling learners to link analysis with transformative social engagement.

Freire's ideas remain profoundly relevant in contexts marked by inequality, such as India, where caste, class, and gender hierarchies persist. His pedagogy offers a framework for reimagining classrooms as sites of empowerment, where marginalized voices are heard, curricula reflect diverse realities, and education serves as a practice of freedom rather than control.

B.R. Ambedkar's Vision of Education as Emancipation:

Bhimrao Ramji Ambedkar (1891–1956), the principal architect of the Indian Constitution and one of the foremost social reformers of modern India, consistently emphasized education as the most powerful weapon against caste oppression and social inequality. For Ambedkar, education was not merely a means of acquiring literacy or professional skills; it was a radical tool for liberation, dignity, and empowerment of the marginalized. His philosophy of education must be understood against the backdrop of the systemic exclusion of Dalits and other oppressed groups from knowledge systems under the rigid structures of caste.

Ambedkar's own life was a testament to the emancipatory power of education. Born into a Dalit family subjected to humiliation and exclusion, he struggled against immense social and economic barriers to pursue his studies. His academic journey from Columbia University to the London School of Economics exempli-

fied his conviction that education could challenge deeply entrenched hierarchies. Yet Ambedkar did not see education as an individual escape route. He envisioned it as a collective instrument for the social and political awakening of oppressed communities.

Central to Ambedkar's vision was the idea that education is a precondition for equality and citizenship. Without access to knowledge, marginalized communities would remain trapped in ignorance and servitude, unable to claim their rightful place in democratic society. He often declared that "cultivation of mind should be the ultimate aim of human existence." In his view, education should not be restricted to vocational training or religious instruction, as was historically imposed on Dalits, but should encompass rational inquiry, scientific temper, and critical thinking.

Ambedkar also challenged the Brahmanical monopoly over knowledge. He argued that traditional systems of learning, particularly Sanskritic education, were designed to preserve caste hierarchies by excluding Shudras and Dalits. To counter this, he called for universal, secular, and state-supported education that would democratize access to knowledge. His insistence on free and compulsory primary education was revolutionary in early 20th-century India, where large sections of society remained illiterate.

Equally important in Ambedkar's philosophy was the idea of education as a vehicle of social mobility. He urged Dalit and oppressed communities to prioritize education as a collective strategy for self-respect and empowerment. His famous call to his followers "Educate, Agitate, Organize" placed education at the forefront of social struggle. Education, for Ambedkar, was not an end in itself but part of a broader political project to annihilate caste and establish a just society.

Ambedkar also recognized the role of education in shaping gender equality. He supported women's education as essential to dismantling patriarchal structures within both caste and family systems. In his legislative and constitutional work, he advocated for women's rights to property, education, and political participation, demonstrating his belief that the liberation of women was inseparable from the liberation of Dalits.

In the classroom context, an Ambedkarite pedagogy would emphasize inclusivity, dignity, and critical engagement with structures of oppression. It calls upon educators to highlight marginalized voices in curricula, encourage critical reflection on caste and social inequality, and create safe spaces for students from disadvantaged backgrounds.

In sum, Ambedkar's vision of education as emancipation transcends the idea of learning as a private good. It is fundamentally a collective and political act rooted in the pursuit of justice, equality, and human dignity. For Ambedkar, education was both the means and the end of social transformation: a pathway to freedom for the oppressed and the cornerstone of a truly democratic society.

Feminist Pedagogy:

Feminist pedagogy is an approach to teaching and learning that challenges traditional, hierarchical models of education and seeks to create classrooms grounded in equality, participation, and critical reflection. Emerging from feminist movements of the 1970s and 1980s, it emphasizes the inseparability of knowledge and power, insisting that education cannot be divorced from the social structures of gender, patriarchy, and inequality.

At its core, feminist pedagogy critiques the authoritarian role of the teacher as

the sole producer of knowledge. Instead, it promotes collaborative learning in which teachers and students co-create knowledge through dialogue and shared experiences. This challenges the silencing of marginalized voices particularly women and other gender minorities- whose perspectives have historically been excluded from curricula. By valuing lived experience alongside academic theory, feminist pedagogy democratizes the classroom space.

Another central principle is consciousness-raising. Just as feminist movements emphasized the political nature of personal experience, feminist pedagogy encourages students to analyze how gender, class, caste, and sexuality shape their everyday lives. Through reflection and discussion, students develop critical awareness of systemic inequalities and their intersections.

Importantly, feminist pedagogy seeks to create classrooms as safe and inclusive spaces. It resists competitive and patriarchal models of learning by emphasizing cooperation, empathy, and respect for diversity. This often involves using participatory methods such as group projects, storytelling, peer feedback, and open discussions.

Finally, feminist pedagogy views education as a transformative practice. It aims not only to impart knowledge but also to inspire social change by nurturing critical citizenship and activism. In contexts such as India, where gender intersects with caste and class oppression, feminist pedagogy provides a vital framework for building inclusive and equitable classrooms.

Subaltern Studies and Postcolonial Pedagogy:

The Subaltern Studies collective, emerging in the 1980s with scholars such as Ranajit Guha, Gayatri Chakravorty and Partha Chatterjee, sought to recover the voices of marginalized groups peasants, workers, women, and Dalits- who were excluded from dominant historical narratives. By critiquing colonial and elite-centric histories, subaltern studies highlighted how knowledge production itself is shaped by power and silences. This perspective profoundly influenced approaches to pedagogy in postcolonial societies.

Postcolonial pedagogy, drawing from these insights, critiques education systems that reproduce colonial hierarchies by privileging Western epistemologies, languages, and cultural norms while devaluing indigenous knowledge systems. In many contexts, including India, colonial legacies still dominate curricula, with English-medium instruction, Eurocentric histories, and elite perspectives marginalizing subaltern experiences. Such patterns reinforce inequalities of caste, class, and gender.

A subaltern and postcolonial pedagogy calls for decolonizing the classroom. This involves recognizing marginalized histories, languages, and cultural practices as legitimate sources of knowledge. It also requires questioning who speaks, who is represented, and who remains invisible in teaching and learning. For instance, integrating Dalit literature, Adivasi oral traditions, or regional histories challenges the dominance of Brahmanical and colonial narratives.

Furthermore, this pedagogy emphasizes critical reflexivity. Teachers and students must reflect on their own positionalities within systems of privilege and marginalization. Classrooms become spaces of negotiation, where multiple epistemologies coexist and are critically examined. Like Freirean pedagogy, postcolonial approaches emphasize dialogue, but with special attention to historical and cultural contexts of domination.

In essence, subaltern and postcolonial pedagogy aims to make education an

act of recovery and resistance. It seeks not only to critique dominant knowledge systems but also to empower marginalized voices, enabling students to reimagine education as a tool for dignity, justice, and cultural affirmation.

Historical Background: Education and Social Hierarchies in India:

Education in India has historically been mediated by systems of privilege and exclusion. In ancient times, access to learning was largely restricted to upper-caste men, with Shudras, Dalits, and women systematically excluded from scriptural knowledge. Colonial education introduced new hierarchies by privileging English and Western epistemologies while undermining indigenous systems of knowledge.

Post-independence India adopted constitutional safeguards and affirmative action policies, yet the structural inequalities of caste, class, and gender persisted. For example:

Caste: Dalits and Adivasis remain underrepresented in higher education, often facing discrimination and alienation in elite institutions.

Class: The privatization of education has widened the gap between the rich and poor, making quality education inaccessible to marginalized communities.

Gender: Despite progress in female literacy, classrooms often reflect gendered biases, with women underrepresented in STEM fields and leadership positions.

This historical trajectory underscores the need to situate contemporary classroom practices within broader social structures.

Classroom as a Site of Inequality:

Caste-based Exclusions:

Caste discrimination in classrooms can be explicit (segregated seating, derogatory language, bullying of Dalit students) or implicit (erasure of Dalit histories, privileging Sanskritic traditions over folk cultures). Research has documented how Dalit students face social isolation, dropout pressures, and psychological stress in both rural schools and elite universities.

Class Privilege and Economic Barriers:

Economic inequality shapes access to quality education through the digital divide, unequal resources, and disparities in school infrastructure. Middle and upper-class students often benefit from private coaching, English-medium schooling, and extracurricular exposure, which widen achievement gaps.

Gendered Dynamics in Teaching and Learning:

Gender biases manifest in subtle ways teachers calling on boys more often in math and science classes, discouraging girls from leadership roles, or reinforcing gender stereotypes through textbooks. LGBTQ+ students often face invisibility or hostility in classroom discussions.

Pedagogical Interventions for Addressing Inequality:

Representation in Curriculum:

Curricula must include diverse voices, histories, and epistemologies. This involves integrating Dalit literature, women's writings, Adivasi folklore, and working-class narratives into mainstream syllabi. Representation counters the symbolic violence of exclusion and affirms marginalized identities.

Participatory Pedagogy:

Teaching must move away from top-down instruction towards collaborative learning. Group discussions, peer teaching, and project-based approaches encourage students to engage critically with knowledge and challenge hierarchies within the classroom.

Reflective Teaching Practices:

Teachers must engage in self-reflection to examine their own biases and privileges. Reflexivity allows educators to create safe spaces where students can express their identities without fear of discrimination.

Case Studies and Examples:

Indian Context—

Eklavya Model Residential Schools have experimented with culturally relevant pedagogy for Adivasi students.

Ambedkarite student movements in universities like JNU and HCU have pushed for inclusive syllabi and anti-discrimination policies.

NGOs like **Pratham** and **Teach for India** have worked towards bridging class gaps, though not without critiques of reproducing elite perspectives.

Global Insights—

Critical Race Pedagogy in the US parallels caste critique in India, emphasizing the role of race and systemic inequality in shaping education.

Feminist classrooms in Europe and Latin America highlight collaborative and experiential learning, challenging gendered hierarchies.

These comparative insights reveal the universality of inequality in education while emphasizing the need for context-specific interventions.

Challenges and Critiques:

Despite progressive pedagogical interventions, challenges remain—

Institutional Resistance: Schools and universities often resist curricular changes that threaten dominant narratives.

Teacher Training: Many teachers are not equipped to handle discussions on caste, class, and gender, fearing backlash or controversy.

Intersectionality: Addressing one axis of inequality (e.g., gender) without considering others (e.g., caste, class) risks reproducing exclusions.

Tokenism: Representation can become symbolic if not coupled with structural change.

Towards a Transformative Pedagogy:

A transformative pedagogy seeks to reimagine education not as the reproduction of existing hierarchies but as a collective practice of liberation, equality, and justice. It builds upon insights from critical pedagogy, Ambedkarite thought, feminist teaching, and postcolonial approaches to create classrooms that are inclusive, participatory, and socially engaged. Unlike traditional methods that prioritize rote learning and authority, transformative pedagogy foregrounds dialogue, critical inquiry, and action.

At its heart, transformative pedagogy rests on the belief that education is never neutral. Every act of teaching either reinforces or challenges structures of caste, class, gender, and power. A transformative approach deliberately challenges these structures by integrating marginalized voices into curricula, validating lived experiences as knowledge, and encouraging students to interrogate systems of domination. For example, including Dalit and Adivasi literatures, women's histories, and working-class perspectives ensures that curricula reflect diverse realities rather than privileging elite narratives.

Equally important is the role of participation and collaboration. Transformative pedagogy rejects the hierarchical teacher-student divide and instead creates dialogical learning spaces. Group projects, storytelling, debates, and experiential activities encourage learners to co-create knowledge while developing empathy

and collective responsibility.

Another key dimension is reflection and praxis. Students and teachers are encouraged to reflect critically on their own social positions and privileges, linking this awareness to concrete actions that address inequality both inside and outside the classroom. This alignment of reflection and action ensures that learning translates into social change.

Ultimately, a transformative pedagogy envisions classrooms as microcosms of democracy-spaces where equality, dignity, and justice are practiced daily. By cultivating critical consciousness, nurturing inclusive participation, and inspiring social engagement, it prepares learners not only to succeed academically but also to become active agents of social transformation.

Conclusion:

Addressing inequality in education necessitates a multifaceted understanding of how caste, class, and gender intersect to shape access, opportunities, and outcomes for learners. These social hierarchies do not function in isolation; rather, they interlock to create persistent barriers that marginalize vast sections of the population, especially in countries like India where historical and systemic discrimination has long impacted educational equity.

Caste-based disparities continue to deny children from Scheduled Castes (SCs), Scheduled Tribes (STs), and Other Backward Classes (OBCs) equal footing in accessing quality education. Despite affirmative action policies such as reservations and scholarships, these communities often face discrimination within classrooms, suffer from poor infrastructure in government schools, and are overrepresented in low-performing institutions. Similarly, economic class shapes the quality of education a child receives, wealthier families can afford private schooling, tutoring, and extracurricular enrichment, while poorer children may drop out early due to financial pressure or lack of resources.

Gender further complicates this picture. Girls, particularly from marginalized caste and low-income backgrounds, are disproportionately affected. Patriarchal norms, early marriage, safety concerns, and lack of sanitation facilities in schools all contribute to lower enrollment and higher dropout rates among girls. Transgender and non-binary students face additional stigmatization and exclusion, often without formal recognition or support systems in place.

To truly address these inequalities, policy measures must move beyond token reforms and actively work to dismantle the structural roots of exclusion. This includes investing in public education, training teachers on inclusive pedagogies, enforcing anti-discrimination laws within educational institutions, and fostering community engagement. Curricula must also reflect diverse histories and voices, promoting respect for all identities.

Equity in education is not only a matter of justice but also a prerequisite for a more inclusive, democratic, and prosperous society. Only by addressing the deep-seated inequalities of caste, class, and gender can we hope to create an educational system where every child, regardless of background, has the opportunity to learn, grow, and thrive.

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Vedanta Philosophy in Vishnu Purana

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Abstract: The paper, "Vedanta Philosophy in Vishnu Purana," argues that the Puranas, particularly the Vishnu Purana, serve as an accessible means to understand the complex philosophical essence of the Vedas and Upanishads (Vedanta). It establishes Moksha (liberation) as the supreme goal (*Purushartha*) and details the path to achieve it through the *Keshidhwaja-Khandikyopakhayana* dialogue. The core Vedantic concepts highlighted are the non-dualistic nature of the Supreme Brahman (Vishnu) and the individual soul (*Ātman*), the role of Ignorance (Avidyā) and Illusion (Māyā) as the cause of suffering (*saṃsāra*), and the necessity of Knowledge (Jñāna). The text proposes a systematic approach to realization, starting from *Saguna* (form-based) worship and progressing through Yoga (Swaadhyaya, Dharana, Dhyana, Samadhi) to attain the *Nirguna* (formless) state, ultimately leading to the experience of unity and eternal bliss. The Vishnu Purana thus simplifies and popularizes the profound truth of *Ahaṃ Brahmāsmi* (I am Brahman).

Keywords: Moksha, Brahman-Ātman Identity, Māyā, Yoga, Vishnu Purana

Introduction of Puranas:

In Indian texts, the Puranas have attained uniformity along with Vedas and Shastras and have remained immortal. These Puranas are considered as flowers blossomed on the great tree of Vedic literature. Since the flowers of these Puranas are easily available to everyone and the fragrance of Puranas as flowers can be easily spread all over the world. We have been witnessing in the world that some theory is proposed by referring Vedas or the Shastras as standard.

But since it is not that easy to read and understand Vedas and Shastras, the great sages have done a great service by incorporating the essence of the Vedas and Shastras in the Puranas and presented them to the world. Therefore, when it is difficult to study Vedas and Sastras and obtain the standard knowledge through them, one can obtain the same through the Puranas and establish the theory and Philosophy.

Even though it is old, there is something new in it always. To lead the seekers on a spiritual path and instill a sense of devotion in them, the Pouranikas (a puranic preachers) guided them with their Puranic Prophecies.

The specialty of Vedanta Shastra:

What is Moksha? (Salvation) By following which paths one can attain supreme Moksha? पुरुषेण अर्थ्यन्ते प्रार्थ्यन्ते इति पुरुषार्थाः[1] Dharma, artha, kama, and moksha are the four Purusharthas. Among them, only Moksha is the supreme one. That is eternal. The Upanishads were established to prove the essence of Moksha. Such Upanishads are called Vedanta Shastra. The one who bestows is Moksha is the Parabrahman.

एकं सत् विप्राः बहुधा वदन्ति[2] People address the one and only Supreme Soul by

different names and try to reach the Supreme Soul by following different paths. while the worldly people worship in the form of qualities, the wise and those endowed with Brahman knowledge worship in the formless way.

Whatever one takes refuge in, whether it is the Saguna or Nirguna forms, the ultimate goal is to seek only the liberation from rebirth. Liberation is the absence of rebirth and re-death. Liberation is the absence of sorrow. One who turns inward and knows that there is no difference between the living entity within him and the Supreme Brahman is a really wise person. Such a wise person will never have Putraishana (interest in sons), Vittaishana (interest in money), or Daraishana etc. (infatuation with a wife) He always feels that प्रजया किं करिष्यामः,[3] what will the materialistic positions give to me as he is not interested wealth, children, goods, or vehicles.

Shankaracharya, in his Mohamudgara stotra, says that the world is full of illusion, saying, मायामयमिदं अखिलं हित्वा ब्रह्मपदं त्वं प्रविश विदित्वा.[4] Illusion (Maaya) is that which shows an existing thing as non – existing things and vice versa. Maya is that which covers the existence of true thing. (माया) One who has attained self-realization can easily overcome this Maya. But it is not so easy to overcome Maya of the qualities of Sattva, Rajas, and Tamas. He who realizes that the whole world is covered with Maya like a fire covered with ash, that all this is falsehood, and that only Parabrahman is the true and eternal, can become a Knowledgeable person.

There is no difference between the living soul within him and the Parabrahman. One who knows the meaning of the Mahavakyas like Tattvamasi and worships them, is said to be wise. A person who has attained self-illumination through the process of self-realization, by controlling his senses well and not being attracted to things, can overcome Maya as easily as a calf- cow crosses a canal in a field.

Vedanta in Vishnupurana:

The eighteen Puranas were presented to the world by sage Vedavyasa. not only the stories of emperors, genealogies, stories of the Bhagavat bhaktas, various anecdotes, secrets of creation, Manvantaras, in which the science of Vedanta, ethics, religion, philosophy, etc., are enshrined in these Puranas. Vishnu Purana is one among the 18 famous Puranas. This word Vishnu is derived from the root विश व्याप्तौ. विश्वं वेवेष्टि व्याप्नोतीति विष्णुः[5] That is, the word Vishnu means the one who pervades all over the universe.

In this Vishnu Purana, the Krishna story, the Kalisvarupa, the prediction of the destruction, the forms of time, the secrets of creation, the stories of Dhruva and Prahlada, different islands, the forms of the Navagraha Mandals, the marriage rituals, vedic rituals, the Ashrama Dharmas, the forms of the Yadu, Puru, Druhya, Bhavishya, Ikshvaku, Maurya, and Magadha dynasties, etc., are mentioned. The one who bestows salvation is Lord Vishnu. The Keshidhwaja Khandhikyopakhayana of Vishnu Purana explains the form of such salvation. Let us examine it in detail.

The scriptures state that क्षीणे पुण्ये मर्त्यलोके वसन्ति.[6] Living beings attain heaven or hell according to the results of their actions. It is a myth to think that those who reach heaven will live there forever. The actual fact is, After the good deeds

earned by them is spent, they have to return to the earth. This point, which is mentioned in the Vedas, is explained in the Vishnu Purana as follows.

स्वर्गेपि पापभीतस्य क्षयिष्णोर्नास्ति निवृतिः। पुनश्च गर्भे भवति जायते च पुनः पुनः।।

गर्भे विलीयते भूयो जायमानोस्तमेति वै। जातमात्रश्च म्रियते बालभावेथयौवने।।[7]

Even those who have reached heaven, they are haunted with the fear that once their good deeds / merit is spent, they will fall back to this mundane world. Therefore, there is no happiness in the heaven either. It is inevitable to enter the womb again, born, grow, and die. Therefore, one should know that freedom from rebirth is salvation. Shankarabhagavatpada explained the same point by saying— पुनरपि जननं पुनरपि मरणं पुनरपि जननी जठरे शयनम्। इह संसारे बहु दुस्तारे कृपया पा रे पाहि मुरारे![8]

यद्यत्प्रीतिकरं पुंसां वस्तु मैत्रेय! जायते। तदेव दुःखवृक्षस्य बीजत्वमुपगच्छति।।

कलत्रपुत्रमित्रार्थगृहक्षेत्रधनादिकैः। क्रियते न तथा भूरिसुखं पुंसा यथासुखम्।।

इति संसारदुःखार्कतापतापितचेतसाम्। विमुक्तिपादपच्छायामृते कुत्रास्ति सुखं नृणाम्।।[9]

Whichever Samsara a man considers to be the abode of happiness, that same samsara also causes sorrow. Therefore, a man should not develop attachment to things like wife, children, money, etc. and should strive for liberation. Liberation is also known as Mukti. Therefore, the Vishnu Purana states that a wise person should make special efforts to reach the path of liberation. This samsara is very strange, as long as a man earns money and as long as respiration continues, until then his wife and children show affection and love on him.

लोकेऽस्मिन् द्विविधा निष्ठा पुरा प्रोक्ता मयानघ। ज्ञानयोगेन सांख्यानां कर्मयोगेन योगिनाम्।। [10]

In the Bhagavad Gita, the Lord Sri Krishna taught Samkhya Yoga to those who have left karma and Karma Yoga to those who follows karma. Whichever path one follows, one must ultimately attain the divine feet of the eternal Parabrahman. The Vishnu Purana explains the same point as follows;

आगमोत्थं विवेकाच्च द्विधा ज्ञानं तदुच्यते। शब्दब्रह्मागममयं परंब्रह्मविवेकजम्।।

द्वे ब्रह्मणी वेदितव्ये शब्दब्रह्म परञ्च यत्। शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति।।

द्वे वैविद्ये वेदितव्ये इति चाथर्वणीश्रुतिः। परयात्वाक्षरप्राप्तिः ऋग्वेदादिमयापरा।।

यत्तदव्यक्तमजरमचिन्त्यमजमव्ययम्। अनिर्देश्यमरूपञ्चपाणिपादाद्यसंयुतम्।।

विभुसर्वगतं नित्यं भूतयोनिरकारणम्। व्याप्तव्याप्तं यतस्सर्वं यद्वै पश्यन्ति सूरयः।।

तद्ब्रह्मतत्परंधाम तद् ध्येयं मोक्षकांक्षिभिः। श्रुतिवाक्योदितं सूक्ष्मं तद्विष्णोः परमं पदम्।।

तदेव भगवद्वाच्यं स्वरूपं परमात्मनः। वाचको भगवच्छब्दस्तस्याद्यस्याक्षयात्मनः।।[11]

Both action and knowledge are the means of liberation. Knowledge is of two kinds. 1. Worship of the Brahma as mentioned in the Agamas. 2. Knowledge of the eternal parabrahman which is attained through wisdom. If the aspirant first attains / aquires the knowledge of the word Brahman, (Sabdabrahman) later he will attain knowledge of the eternal Para Brahman. The Mundakopanishad states that one should know both the Para and Apara Vidyas. All the actions mentioned in the Vedas are called Apara Vidya. Para Vidya is the knowledge of the Para Brahman which is known as Tattva. (तत्त्वम्) In addition, Katopanishat says that;

अशब्दमस्पर्शमरूपमव्ययं तथाऽरसं नित्यमगन्धवच्च यत्। अनाद्यनन्तं महतः परं ध्रुवं निचाय्य तं

मृत्युमुखात् प्रमुच्यते।।[12] The eternal parabrahman is unmanifest, unthinkable, indestructible, undirected, formless, omnipresent, omnipotent, true and pervasive. Only the Praagya (i.e., those who are wise) can see this Supreme Being. In addition, the same Kathopanishat mantra कश्चित् धीरः प्रत्यगात्मानमैक्षदावृत्तचक्षुः अमृतत्वमिच्छन्[13] and the Vedic verse यद्विष्णोः परमं पदं सदा पश्यन्ति सूरयः[14] also mentions the same only. The fact that the Parabrahman is visible only through the eye of knowledge and not with the mere sense of sight is explained in this Purana.

स्वाध्यायसंयमाभ्यां स दृश्यते पुरुषोत्तमः। तत्प्राप्तिकारणं ब्रह्म तदेतदिति पठ्यते।।

स्वाध्यायाद्योगमासीत योगात्स्वाध्यायमावसेत्। स्वाध्याययोगसंपत्या परमात्मा प्रकाशते।।

तदीक्षणाय स्वाध्यायश्चक्षुर्योगस्तथा परम्। न मांसचक्षुषा द्रष्टुं ब्रह्मभूतः स शक्यते।।[15]

Swaadhyaya (स्वाध्याय) means the study of the Vedas. Through such Swaadhyaya and Yoga, Vishnu will be revealed. स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम्[16] Taittiriya Sikshavalli also says that one should not abandon the study of the Vedas or the teaching of the Vedas to others. Vishnupurana says that One should practice Yoga through Swadhyaya (स्वाध्याय) and Swadhyaya (स्वाध्याय) through (योग) Yoga. The eternal one is revealed through both Swadhyaya and Yoga. Swadhayaya is one eye for the Paramatman, while Yoga is the another eye. It is impossible to know the Brahman through the eye that is visible only from the outside.

Due to ignorance, people think that the pleasures of the kingdom and things on earth are permanent. Experiencing this luxury life virtue will destroy. Therefore, one who wishes to attain heaven must constantly acquire knowledge of Paramatman. In this book, Keshidhwaja describes the nature of ignorance as follows;

अनात्मन्यात्मबुद्धिर्याचास्वेस्वमिति या मतिः। अविद्यातरुसंभूतिबीजमेतत् द्विधा स्थितम्।।

पञ्चभूतात्मके देहे देही मोहतमोवृतः। अहम्ममैतदित्युच्चैः कुरुते कुमतिमतिर्मतिम्।। [17]

Having self-consciousness in this materialistic world called Ignorance or Maaya. To have the feeling that an object is one's own is Ignorance**.** If all the five great elements are attached to the body in a subtle form, it is called the process of panchikarana. (पञ्चीकरणम्) With the five elements of the body. a man acquires the feeling of attachment to such a five-element body, (पाञ्चभौतिकशरीरम्) the feeling of ego, that it is mine.

कलेबरोपभोग्यं हि गृहक्षेत्रादिकञ्च कः। अदेहेह्यात्मनि प्राज्ञो ममेदमिति मन्यते।।

इत्थञ्च पुत्रपौत्रेषु तद्देहोत्पादितेषु कः। करोति पण्डितस्वाम्यमनात्मनि कलेबरे।।[18]

A man develops attachment towards home, land, wife, etc., and is entangled in those attachments and experiences many problems. A person who desires salvation does not develop attachment for the body, which is called the corpse after death, and is never entangled in impermanent bonds. He does not develop attachment even for the offspring produced by his body.

मृण्मयं हि यथा गेहं लिप्यते वै मृदमम्भसा। पार्थिवोऽयं तथा देहो मृदम्बालेपनस्थितिः।।

पञ्चभूतात्मकैः भोगैः पञ्चभूतात्मकं वपुः। आप्यायते यदि ततः पुंसो भोगोत्र किं कृतः।।[19]

Just as the walls of a house built of clay are coated with clay water, similarly this earthly body is coated and nourished with food. A man lives comfortably by

constructing a house on earth. He drinks water and preserves his life, uses water for agriculture, and also enjoys water sports. He uses fire for cooking food. He transforms the fire into light and lives well. He sustains life by having Praana, Apaana, Vyaana, Udaana, and Samaana vayus. He hears sounds through the sky, which has the quality of sound, and he travels around in planes through the sky. In this way, the five elements co - operates to enjoy wordly pleasures.

अनेकजन्मसाहस्रीं संसारपदवीं व्रजन्। मोहाश्रमं प्रयातोऽसौ वासनारेणुकुण्ठितः।।

प्रक्ष्याल्यते यदा सोस्य रेणुः ज्ञानोष्णवारिणा। तदा संसारपान्थस्य याति मोहाश्रमश्शमम्।।

मोहाश्रमे शमं याते स्वस्थान्तःकरणः पुमान्। अनन्यातिशयाबाधं परं निर्वाणमृच्छति।।

निर्वाणमयमेवायमात्मा ज्ञानमयोऽमलः। दुःखाज्ञानमयाधर्माः प्रकृतेस्तेतु नात्मनः।। [20]

अविश्रान्तोऽयं संसारसंचयप्रवाहः[21] There is no end to material attachment. Man is entangled in the bonds of samsara and is covered with the dust of material attachment. When the material attachment is washed away with the water of knowledge, then the attachment in a man is destroyed and he attains peace. After the destruction of attachment, the mind becomes pure, calm, desireless, free from sorrows and he can attain the state of Nirvana (moksha). The one who bestows the state of Nirvana attains Supreme Soul. Happiness, sorrow, ignorance, delusion, etc. are all related to nature and not to the Liberated soul.

जलस्य नाग्निसंसर्गः स्थालीसंगात्तथापि हि। शब्दोद्रेकादिकान् धर्मान् तत् करोति यथा नृप।।

तथाऽत्मा प्रकृतेः संगादहम्मानादि दूषितः। भजते प्राकृतान् धर्मानन्यस्तेभ्यो हि सोऽव्ययः।।

तथेतत्कथितं बीजमविद्यायामयातव। क्लेशानां च क्षयकरं योगादन्यन्नविद्यते।।[22]

In reality, water and fire have no connection with each other. However, due to its connection with the bowl, the water makes noise and boils. Similarly, the soul, which has no connection with anything, becomes contaminated by egoistic attachments due to its connection with nature. The reason why the soul acquires the properties of nature that are not of its own is Ignorance. Therefore, it should be recognized that only Samkhya Yoga (i.e., knowledge) and Karma Yoga (yoga) have the power to destroy ignorance and eliminate sufferings.

योगस्वरूपं खाण्डिख्य! श्रूयतां गदतो मम। यत्र स्थितो न च्यवते प्राप्य ब्रह्मलयं मुनिः।।

मन एव मनुष्याणां कारणं बन्धमोक्षयोः। बन्धायविषयासङ्गि मुक्त्यै निर्विषयं मनः।। [23]

If one moves from one place to another and gains special benefits there, it is called progress or development. A person who is entangled in the bonds of samsara, without seeing the Supreme Soul, is constantly sliding down, and is unable to see and reach Sri Maha Vishnu. (i.e, he does not make any progress) But, one who is absorbed in Parabrahman, has reached the state of Salokya from the state of Samipya, from the state of Samipya to the state of Sarupya, from the state of Sarupya to the state of Sayujya, and does not slide down from there anymore. (This is called progress or development.)

The desires born in the mind degrade a person. Whether one gets entangled in bonds or wants to get out of bonds, the mind is the main cause. If the mind is attracted towards things, it is the cause of bondage. If the mind turns away from things, it is the cause of liberation.

विषयेभ्यः समाहृत्य विज्ञानात्मा मनो मुनिः। चिन्तयेत् मुक्तये तेन ब्रह्मभूतं परेश्वरम्।।

आत्मभावं नयत्येनन्तः ब्रह्मध्यायिनं मुनिम्। विकार्यमात्मनशक्त्या लोहमाकर्षको यथा।।

आत्मप्रयत्नसापेक्षाविशिष्टाया मनोगतिः। तस्याब्रह्मणि संयोगो योगमित्यभिधीयते।।[24]

The Supreme Soul is the source of knowledge, embodiment of truth. One who has understood the nature of such Parabrahman is considered wise. Such a person should control his mind from things and meditate on God for liberation, Since The mind is like a magnet, It attracts a common man and the most intelligent person also. To gain self – awareness one should practice Yoga to align mind and body to attain Supreme soul.

संकल्पविकल्पात्मकं मनः, निश्चयात्मिका बुद्धिः.[25] The mind (Manas) is endowed with will and choice. The intellect (Buddi) is endowed with a fixed state. According to Vishnupurana, if a practitioner, by making special effort, controls his mind so that it does not wander after unnecessary things, that is called yoga.

एवमत्यन्तवैशिष्ट्ययुक्तधर्मोपलक्षणः। यस्य योगस्स वै योगी मुमुक्षुरभिधीयते।।

यद्यन्तरायदोषेण दूष्यते चास्य मानसम्। जन्मान्तरैरभ्यसतो मुक्तिः पूर्वस्य जायते।।

विनिष्पन्नसमाधिस्तु मुक्तिं तत्रैव जन्मनि। प्राप्नोति योगी योगाग्निः दग्धकर्मचयो चिरात्।।[26]

दुर्लभं त्रयमेवैतत् दैवानुग्रहहेतुकम् । मनुष्यत्वं मुमुक्षुत्वं महापुरुषसंश्रयः।।[27]

Shankaracharya explained that by divine grace of Paramatman one can attain human birth and the company of great persons and can have the desire to attain salvation. Then, who is a Mumukshu? (मुमुक्षुः) What is Mumukshutva? (मुमुक्षुत्वं) Having the desire to attain salvation is Mumukshutva. (मुमुक्षुत्वम्)

A yogi who desires salvation and has a personal connection with the Supreme Soul is called a Mumukshu. A person who is in the initial stage of the process of practicing yoga is called a Yunjana, (मुमुक्षुः) while a person who has attained maturity and is ready to join Parabrahman is called a yogi.

A yogi who is rich in the four Sadhanas, (साधनचतुष्टय) even if he falls away from that path due to some difficulties, can certainly attain liberation in his subsequent births. If he has practiced Yama Niyamas well, in the absence of any faults, he will attain liberation in his first birth only. When he attains liberation, his past and present karmas will be destroyed with the fire of Yoga. When karmas are destroyed, there is no sorrow. It's indicating that Moksha is the state of eternal bliss without sorrows.

द्वितीयं विष्णुसंज्ञस्य योगिध्येयं महामते। अमूर्तं ब्रह्मणो रूपं यत्सदित्युच्यते बुधैः।।

समस्ताः शक्तयश्चैताः नृप यत्र प्रतिष्ठिताः। तद्विश्वरूपवैरूप्यं रूपमन्यत् हरेर्महत्।।

समस्तशक्तिरूपाणि तत्करोति जनेश्वर। देवतिर्यक् मनुष्यादि चेष्टावन्ति स्वलीलया।।

जगतामुपकाराय न सा कर्मनिमित्तजा। चेष्टा तस्याप्रमेयस्य व्यापिन्यव्याहतात्मिका।।

तद्रूपं विश्वरूपस्य तस्य योगयुजा नृप। चिन्त्यमात्मविशुद्ध्यर्थं सर्वकिल्बिषनाशनम्।।

मूर्तं भगवतो रूपं सर्वापाश्रयनिस्पृहम्। एषा वै धारणा प्रोक्ता यच्चित्तं तत्र धार्यते।।[28]

Worship (Upasana) is of two types, namely Sagunopasana and Nirgunopasana. The Nirguna form of Vishnu is visible only to yogis and not to ordinary people. In Bhagadvita Bhagavan himself said that नाहं प्रकाशः सर्वेषां योगमायासमावृतः।[29] The one in whose universal form, all the powers are merged that is the great form of Sri Hari. Having assumed such a Saguna form, the Lord creates all the forms of pow-

er, including the actions of gods, demons and humans. Brahman is the ultimate, omnipresent, and the destroyer of sins. Therefore, a Practitioner should first worship eternal one in the Saguna form with the conch, disc, mace, Tulasi mala and lotus for the purification of the soul.

To attain the Supreme Soul, a man must be endowed with the four faculties of Sadhana. (साधनचतुष्टयसम्पन्नः) Vedanta Shastra states that one should practice the eight limbs of yoga: Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyana, and Samadhi. One of these eight limbs of yoga is the process of Dharana. According to Vishnupurana Dharana is the process of fixing the mind on the lotus feet of Lord Vishnu.

ततः शङ्खगदाचक्रशाङ्गदिरहितं बुधः। चिन्तयेत् भगवद्रूपं प्रशान्तं साक्षसूत्रकम्।

सा यदा धारणा तद्वदवस्थानवती ततः। किरीटकेयूरमुखैः भूषणैः रहितं स्मरेत्।।

तस्यैव कल्पनाहीनं स्वरूपग्रहणं हि यत्। मनसा ध्याननिष्पाद्यं समाधिः सोऽभिधीयते।।[30]

After attaining maturity in the process of worshipping the attributes, which includes ritualistic practices (i.e. archana & abhisheka), the aspirant should meditate on the form of God without conch, mace, or lotus (i.e., in the form of nirguna). After practicing the first six paths of yoga well, one will reach the state of meditation. (ध्यानम्) After passing through the process of meditation, it is said that the state of samadhi is the worship of God with the mind without the form and name.

विज्ञानं प्रापकं प्राप्ये परे ब्रह्मणि पार्थिव। प्रापणीयस्तथैवात्माप्रक्षीणाशेषभावनः।।

क्षेत्रज्ञः करणीज्ञानं करणं तस्य तेन तत्। निष्पाद्य मुक्तिकार्यं वै कृतकृत्यं निवर्तते।।

तद्भावभावमापन्नस्ततोऽसौ परमात्मना। भवत्यभेदीभेदश्च तस्याज्ञानकृतो भवेत्।।

विभेदजनके ज्ञाने नाशमात्यन्तिकं गते। आत्मनो ब्रह्मणो भेदमनन्तं कः करिष्यति।।[31]

After knowing the principle of Parabrahman through the state of samadhi, a person can realize that there is no difference between the living soul and the Supreme Soul. And he gets the knowledge that that Parabrahman is himself. (This is the meaning of the Mahavaakya Tattvamasi.) When the concept of difference in living beings disappears, then the knowledge of difference, the perceptions, and the causes that support them also disappear. The object of the goal is Parabrahman alone.

When the knowledge of difference in living beings disappears, when a person attains the identity of the self in the soul, or has the consciousness of non-difference, then the knowledge of Aham Brahmasmi arises. Thus, the Vishnu Purana states that one can see and experience the unity in living beings without the consciousness of difference between the Supreme Soul and the self.

Conclusion:

Being born, growing, changing, and dying as a human being are not the ultimate limit of life. If that is called as life, then there is no difference between an animal and a human being. Human life is blessed only by knowing the Supreme Soul, who resides in the lotus of our hearts and animates the living beings, and by trying to attain the Supreme Soul. The swan does not want to be in the waterholes with the crows, and it's always wants to reach Kailash Sarovar only. Similarly, a wise person should attain the Supreme Brahman and should desire not to be born again.

If one wants to attain the state of liberation, one should first cultivate the feeling of detachment. If one first climbs the stage of detachment, it can take him to the stage of Paramapada. Actually, The Parabrahma Tattva has been explained in other texts through Upanishad Mantras, Sutras. But, In Vishnu Purana Sage Vyasa revealed the true nature of the Supreme Being (Paramatman) through the Keshidhwaja-Khandhikya conversation in a simplified way.

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Moral Philosophy as Depicted in the Ramayana

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Abstract: The Ramayana is not merely an ancient epic but a timeless moral and ethical guide that shapes the values of human life. This journal examines the ethical and moral principles reflected in the Ramayana, focusing on ideals such as dharma (righteous duty), truth, loyalty, sacrifice, and compassion. Through characters like Lord Rama, Sita, Lakshmana, and Bharata, the epic portrays how righteousness and moral integrity govern both personal conduct and social harmony. Rama's adherence to duty, Sita's purity and strength, and Bharata's devotion exemplify the triumph of virtue over desire and ego. The study also explores how moral dilemmas in the Ramayana reveal the complexity of ethical decision-making, emphasizing that true righteousness often demands self-sacrifice. In today's world, the epic's lessons remain deeply relevant, inspiring individuals to uphold truth, justice, and compassion as the foundation of ethical living and collective well-being.

Keywords: Dharma, Ethics, Integrity, Ramayana, Righteousness.

Introduction

One of the founding epics of Indian civilisation, the Ramayana was written by the scholar Valmiki and provides a thorough examination of moral and ethical principles. Beyond its story of adventure and divine intervention, the epic functions as a moral and philosophical manual, using the lives of its main characters to demonstrate the values of truth, loyalty, sacrifice, and dharma (righteousness). The Ramayana, which spans seven kāṇḍas and around 24,000 slokas, tells the story of Lord Rama, a manifestation of Vishnu, whose journey represents the never-ending conflict between duty and desire, justice and injustice, and virtue and evil. The text's capacity to relate ethical philosophy into the real-life experiences of both divine and human beings makes moral reflection approachable for people of all ages.

The Ramayana intertwines historical, mythical, and philosophical elements, presenting a narrative of Rama's banishment, Sita's kidnapping by Ravana, and the triumph of good over evil. It emphasizes a complex moral landscape where morality is contextual, advocating for discernment in reconciling competing obligations. The dynamic concept of dharma is illustrated through Rama's loyalty, Sita's determination, and Bharata's refusal of power.

Rama's choice to go into exile in order to uphold societal and cosmic order and honour his father serves as an example of the struggle between personal desire and social commitment that is highlighted in the Ramayana. This is in line with the Indian philosophical idea that morality entails putting the larger good first. In a same vein, Sita's decision to go with Rama emphasises the value of interpersonal commitment and moral rectitude, showing that moral perfection includes both one's own actions and how they affect other people. Thus, morality is framed in the epic as an active practice that is based on responsibility and ethical reflection in day-to-day living.

The Ramayana explores the ethical responsibilities of individuals and rulers,

exemplified by Rama's ideal governance, Rama-Rajya, which emphasizes fairness and moral integrity. The contrast between Rama's righteousness and Ravana's moral failings illustrates that knowledge alone is insufficient without ethical discipline. Key characters such as Rama, Sita, Lakshmana, and Hanuman serve as moral exemplars, each embodying unique virtues that encourage readers to reflect on complex moral values. As a vital cultural text, the Ramayana upholds principles of leadership, justice, and societal responsibility, shaping moral consciousness in South and Southeast Asia and remaining relevant across diverse contexts for its insights into morality and obligation.

Morality and Virtue

Fundamental ideas in Indian philosophy and ethical theory, dharma and righteousness direct people's actions towards moral, social, and spiritual harmony. Dharma, which comes from the Sanskrit root "dhri," which means "to hold, maintain, or support," is a wide concept that includes morality, duty, virtue, and the proper way of life. Although they are closely connected, righteousness places more emphasis on the moral application of these ideas in practical ways. When combined, they provide a foundation for living a fair, fulfilling, and balanced life.

In the Ramayana, righteousness (dharma) is depicted as the fundamental guiding principle of life, influencing personal virtue and societal harmony. Lord Rama embodies this through his commitment to truth and justice, showcasing that true righteousness often involves self-sacrifice. The characters of Sita, Lakshmana, and Bharata further illustrate that humility and service are integral to righteousness. The narrative also contrasts this with the downfall of Ravana, emphasizing the consequences of adharma (unrighteousness). Ultimately, the Ramayana conveys that moral actions should prioritize ethical principles over personal desires, presenting righteousness as a crucial element for cosmic balance and human integrity, relevant even in contemporary society.

In the Ramayana, dharma and righteousness are intertwined principles guiding moral life. Dharma denotes universal duty, while righteousness signifies its execution through virtuous actions. Lord Rama exemplifies this unity by adhering to truth and justice even amid challenges, such as his exile to honour his father's promise. The characters of Sita, Lakshmana, and Bharata further illustrate this synergy, showing that righteousness upholds dharma, and in turn, dharma provides meaning to righteousness, thereby preserving moral and cosmic order.

Dharma and righteousness are crucial in modern society, influencing ethical decision-making in areas like business and governance. Understanding Dharma encourages responsible behaviour, while righteousness through honesty and empathy fosters social trust. These concepts, rooted in Indian philosophy, offer a universal moral framework to address ethical challenges, promoting integrity and societal well-being and helping individuals navigate moral complexities to achieve harmony.

Honesty and Moral Character

Among the most important ethical principles that the Ramayana reflects are truth and honesty. They influence human behaviour and shape moral norms in society, acting as guiding principles for societal harmony and personal conduct. Integrity is the consistency of one's beliefs, words, and deeds, whereas truth is the adherence to reality and facts. When combined, they serve as the cornerstone of moral character, guaranteeing that people behave honourably, fairly, and responsibly.

Truth in the Ramayana is depicted as a commitment to moral and spiritual honesty, exemplified by Lord Rama, who embodies this principle through his respect for his father's word and fair treatment of all. His adherence to truth emphasizes that ethical correctness often outweighs personal convenience. The concept of truth is intertwined with righteousness (Dharma), essential for ethical decision-making. Rama's actions prioritize truth and justice above power and comfort, while other characters like Hanuman and Lakshmana highlight the social obligation of truth alongside personal virtue.

Integrity is the alignment of moral principles with behavior, illustrated in the Ramayana by characters who uphold their commitments and ethical values under pressure. Rama's unwavering commitment to Dharma epitomizes integrity, demonstrating that true principles are not sacrificed for personal gain. Furthermore, integrity fosters social trust and cohesion, as it cultivates respect and reliability within communities, enabling predictability in actions and the honoring of promises.

The values of truth and integrity depicted in the Ramayana are crucial in today's society, where misinformation and corruption are widespread. Upholding these principles fosters personal credibility and societal trust through honesty, transparency, and consistency in actions. The Ramayana exemplifies these values through characters like Rama, Lakshmana, and Hanuman, who prioritize moral correctness. Embracing truth and integrity not only strengthens ethical decision-making and social cohesion but also promotes personal virtue and a principled life.

Devotion and Loyalty

The Ramayana embodies two key moral principles: devotion and loyalty. These principles highlight the significance of unwavering devotion and faith in various contexts, guiding human relationships and interactions with the supernatural. Loyalty implies stability and reliability in commitments, while devotion represents deep love and respect, often directed towards God or values. Together, they promote peace, uphold moral integrity, and enhance social harmony, acting as models for exemplary behaviour in personal and communal life.

The Ramayana depicts devotion as a significant force in moral decision-making, exemplified by characters like Hanuman, Sita, and Lakshmana. Hanuman's selfless love for Lord Rama drives him to undertake perilous tasks for the greater good, illustrating that true devotion prioritizes duty and moral ideals over personal comfort. Similarly, Sita's loyalty during her exile emphasizes the ethical aspects of commitment, showcasing discernment and adherence to principles of purity and virtue. Together, these portrayals suggest that genuine devotion is intertwined with moral discernment and righteous action.

Loyalty, integral to devotion, signifies faithfulness in relationships and moral duties, as exemplified in the Ramayana. Lakshmana's unwavering loyalty to Rama is marked by sacrifice and support, underscoring familial unity and moral order. Additionally, the Ramayana portrays loyalty as a social ethical principle, fostering trust and cooperation among allies like Rama, the vanaras, and Sugriva, reinforcing community harmony and moral values.

Loyalty and devotion are related qualities that motivate moral conduct. Loyalty is the persistent expression of this commitment, whereas devotion serves as the emotional underpinning for moral behaviour. Through his loyalty and devotion to Rama, Hanuman in the Ramayana demonstrates this synergy while displaying bravery and moral insight. In a same vein, Rama's commitment to duty and the truth strengthens his bonds with friends and family and directs his moral judge-

ments. This partnership demonstrates that loyalty and devotion are not just sentimental but also essential for leading an ethical life, bringing moral behaviour and personal ideals into harmony.

The Ramayana provides guidance for modern living through its emphasis on loyalty and devotion, which entails consistency, selflessness, and moral values such as empathy and persistence. These traits enhance social cohesion, trust, and moral integrity, aiding in resolving ethical dilemmas and deepening relationships across civic, familial, and professional spheres. Key figures like Hanuman, Sita, Lakshmana, and Rama exemplify these qualities, demonstrating their relevance in promoting moral rectitude and commitment in life.

Sacrifice and Selflessness

Among the most deep ethical principles that are depicted in the Ramayana are sacrifice and selflessness, which serve as prime examples of the greatest moral and spiritual standards. These qualities emphasise how crucial it is to prioritise the well-being of others, moral standards, and societal obligations over one's own pleasure and desires. Tyaga, or sacrifice, is giving up one's own benefits or pleasures for a greater good, whereas nishkama karma, or selflessness, is doing without regard for one's own gain. Together, they represent the moral principle of putting responsibility, empathy, and the welfare of the group first, and they serve as the foundation for moral behaviour as it is shown in the epic.

The theme of sacrifice in the Ramayana is exemplified by Lord Rama, who accepts fourteen years of exile to honour his father's promise, showcasing sacrifice as a moral choice rooted in respect and duty. King Dasharatha also embodies sacrifice by prioritizing his commitment to Kaikeyi over his son's happiness. Additionally, Hanuman symbolizes selflessness through his unwavering dedication to Rama's mission without seeking rewards, emphasizing that true heroism is about serving others. Other characters, like Lakshmana and Sugriva, further highlight selflessness and its importance in fulfilling shared goals and strengthening bonds.

Selflessness and sacrifice in the Ramayana are portrayed as intentional moral choices that uphold moral standards and enhance community unity. These ideas advocate for prioritizing communal welfare over personal interests, fostering empathy and resilience. The text highlights that responsibility leads to moral integrity and harmonious communities, contrasting the effects of selfishness with altruism, which inspires moral and spiritual growth. This emphasizes the importance of balancing ethical duties with personal desires.

The values of selflessness and sacrifice are crucial in counterbalancing consumerism and individual success. The Ramayana illustrates that moral obligation and service lead to true fulfilment, with sacrifice requiring prioritization of social goals over personal comfort, and selflessness manifested through cooperation and charity. Its characters exemplify these ideals, showing that moral excellence is achieved by prioritizing the welfare of others. Adopting these principles fosters moral courage, empathy, and social harmony, aiding individuals in resolving ethical dilemmas and promoting societal well-being.

Respect for Elders and Family Values

Respect for elders and strong family values are key ethical themes in the Ramayana, showcasing the moral framework of ancient Indian society. The epic emphasizes reverence for parental authority, loyalty to kin, and harmonious family relationships, highlighting the importance of honouring elders and fulfilling familial duties.

Respect for elders is shown in the Ramayana as a core component of Dharma. Lord Rama's relationship with King Dasharatha serves as an example of this; he prioritises duty over personal wants by obediently accepting his father's wish for exile. This action emphasises that recognising and respecting elders' knowledge is a prerequisite for genuine respect. The importance of respecting elder advice is further demonstrated by Lakshmana's allegiance and fidelity to his father. In the Ramayana, elders are portrayed as possessors of experienced and moral wisdom, and upholding moral standards and societal peace depends on showing respect for them.

The Ramayana underscores the importance of family as a moral and social unit, showcasing ideal relationships and ethical responsibilities among spouses, siblings, and parents. Sita’s devotion to Rama exemplifies loyalty and harmony, while Rama and Lakshmana’s bond illustrates mutual support among siblings. The epic emphasizes that fulfilling duties for the family's collective well-being is crucial, with characters acting in consideration of family honour and moral integrity, highlighting that personal actions have broader implications for the family and society.

The teachings of the Ramayana emphasize the significance of respecting elders and maintaining family cohesion in modern society, countering the trend of individualism. These values foster intergenerational understanding, social harmony, responsibility, and moral integrity. Characters such as Rama and Sita exemplify these principles, highlighting that reverence for elders and familial duties are vital for moral conduct. Upholding these values enhances personal character and societal well-being, illustrating the deep connection between family integrity and ethical standards.

Compassion and Forgiveness

The Ramayana emphasises the importance of compassion and forgiveness, which highlight the capacity to alleviate others' pain and react to wrongdoing with moral discernment. These qualities are entwined with Dharma, directing societal peace, empathic behaviour, and upholding moral principles under trying circumstances.

A major motif in Lord Rama's and other epic heroes' deeds is compassion. Rama tries to lessen suffering even when he is at odds with enemies like Ravana, demonstrating his empathy in how he treats both friends and enemies. This emphasises the moral belief that compassion ought to be a part of justice. While Hanuman's commitment to helping Rama and the people of Lanka further exemplifies compassion in the quest of justice and alleviation from suffering, Sita exemplifies this quality through her patience and moral awareness in day-to-day encounters.

The conscious decision to let go of grudges towards those who hurt us is forgiveness, which is associated with compassion. It is portrayed in the Ramayana as a moral decision that is necessary for both social peace and ethical integrity. After vanquishing enemies, Rama decides on justice rather than retaliation, emphasising that moral bravery and self-control are the ultimate sources of power. Because forgiving individuals like Rama establish a moral example by encouraging self-control and a dedication to the common good, they ensure ethical behaviour in relationships and promote societal cohesion and reconciliation.

Compassion and forgiveness are vital values in today's society, particularly in a landscape marked by conflict and interpersonal strife. These virtues guide ethical decision-making and foster peaceful coexistence by promoting empathy and proac-

tive support for those in need. They enhance relationships and encourage conflict resolution through mutual understanding and trust. Within the Ramayana, characters like Rama and Sita exemplify these values, illustrating that compassion alleviates suffering and forgiveness involves letting go of resentment. Embracing these virtues upholds Dharma and embodies moral courage, highlighting that ethical strength comes from empathy and understanding.

Ideal of Womanhood

Through figures like Sita, Kaikeyi, and Mandodari, the Ramayana presents a nuanced picture of femininity, emphasising qualities like devotion, loyalty, courage, patience, and moral purity. The epic explores women's duties and obligations in the home and in society, offering a model of moral behaviour that prioritises societal duty and personal virtue. It also shows how women's activities affect family honour and the larger moral order of society.

Through her unshakeable commitment and moral strength, Sita, the main heroine in the Ramayana, epitomises what it means to be a woman. Her choice to go into exile with Rama demonstrates her dedication to duty and selflessness. Sita demonstrates that ideal femininity entails resiliency and wisdom rather than just submissiveness by upholding her dignity and moral values in the face of hardship after being kidnapped by Ravana.

The Ramayana serves as an example of how women's moral and ethical obligations go beyond individual devotion to include obligations to their families and society. As a warning, Sita represents family devotion, whereas Kaikeyi's ambition upends peace. The epic juxtaposes women's roles, implying that the ideal woman must strike a balance between her personal aspirations and her moral commitments. This is further demonstrated by figures such as Mandodari, who demonstrates moral bravery and wisdom, emphasising the value of assisting others in making moral choices.

According to the Ramayana, women are moral pillars who shape the moral norms of families and societies, making womanhood an ideal. The relationship between individual virtue and the moral well-being of the group is highlighted by figures like Sita and Mandodari, who exemplify qualities like loyalty and courage while promoting Dharma and directing moral behaviour.

The Ramayana's principles of womanhood—loyalty, integrity, bravery, and moral responsibility—remain applicable today. These qualities are essential in many areas of life, encouraging moral behaviour and the advancement of society. In order to enable women to make educated decisions, modern interpretations promote striking a balance between these ancient values and modern ideas of equality and empowerment. Characters like Sita, Mandodari, and Kaikeyi are portrayed in the epic to show how important moral rectitude and fortitude are to being an ethical lady. By adopting these principles, society will be better able to acknowledge and value the moral contributions made by women, promoting equality and respect for all generations.

Comparative Insights & Modern Relevance

The Ramayana warns against vices like conceit, desire, and greed while presenting important moral and ethical principles like Dharma, truth, loyalty, devotion, sacrifice, compassion, and justice. These values are fundamental to its story and act as ageless standards of behaviour. In contrast, the moral teachings of the Ramayana are both relevant to Indian culture and represent universal moral customs across the world.

Similar ethical principles are observed across cultures, articulated through distinct narratives. The Ramayana's emphasis on truth, integrity, and righteousness parallels Confucian ideals of moral behaviour, reflecting the balance between personal desire and societal obligations. Compassion and selflessness in the Ramayana resonate with Christian values of charity and mercy. The consequences of arrogance and greed depicted in the Ramayana echo universal cautionary tales, such as those found in Greek tragedies, highlighting the moral lesson that ethical violations rooted in ego disrupt social order. These cross-cultural parallels emphasize the universality of ethical reasoning and the significance of virtues in maintaining moral balance.

The ethical principles of the Ramayana are relevant today, emphasizing virtues like truth, integrity, and justice as essential for personal and societal well-being. These principles guide ethical decision-making in governance, corporate leadership, and social institutions, ensuring fairness and accountability. Values such as devotion, compassion, and forgiveness strengthen interpersonal relationships and community cohesion. The Ramayana also warns against arrogance, lust, and greed, advocating for ethical discernment in a consumer-driven society. Its teachings, rooted in Dharma, resonate universally, offering a framework for responsible citizenship and sustainable social practices, highlighting the importance of selflessness and universal virtues for individual and societal harmony.

Critical Reflections

The Ramayana is recognized as both a literary work and a significant ethical guide, offering insights into values such as Dharma, truth, loyalty, devotion, compassion, and justice. It also warns against the perils of arrogance, lust, and greed, prompting critical reflection on the interpretation and enactment of ethical principles throughout history and in contemporary society.

One of the key strengths of the Ramayana is its nuanced depiction of ethical dilemmas and moral choices, portraying characters as complex beings navigating conflicting duties, desires, and expectations. Rama embodies an ideal hero whose personal sacrifice aligns with societal duty, demonstrating that ethical conduct requires discernment and commitment. Sita exemplifies loyalty and moral courage, reinforcing that virtuous action involves resilience under adversity. The epic also highlights the interconnectedness of personal and social ethics, showing that values like loyalty and compassion have broad implications. The actions of characters like Hanuman, Lakshmana, and Sugriva illustrate how ethical conduct sustains relationships and societal harmony, emphasizing that personal virtues and social responsibilities are mutually reinforcing.

Despite its moral clarity, the Ramayana reveals ethical complexities and tensions. Rama's exile of Sita raises questions about societal expectations, personal ethics, and gender roles, balancing Dharma with personal justice. Kaikeyi's demand for Rama's exile demonstrates how personal ambition can disrupt moral order, reflecting the intricacies of human motivation. The epic emphasizes that ethical discernment involves understanding both intentions and consequences, engaging with the moral ambiguities of life.

Critically reflecting on the Ramayana offers contemporary readers valuable insights for modern ethical discourse, focusing on Dharma, justice, compassion, and selflessness. The epic's narratives encourage critical thinking regarding ethical dilemmas in governance and interpersonal relationships while warning against arrogance, lust, and greed. Appreciated as both a moral guide and a complex narra-

tive, the Ramayana emphasizes the interplay of personal virtue and social duty, revealing the consequences of ethical lapses. Its exploration of moral dilemmas invites ongoing reflection, especially concerning gender roles and social hierarchies. Ultimately, it offers timeless lessons on virtues, encourages engagement with ethical principles, and fosters a balance between personal integrity and social responsibility.

Conclusion

The Ramayana is a profound ethical text in Indian tradition, offering insights into human conduct and morality. It interweaves principles such as Dharma, truth, loyalty, compassion, and justice, while cautioning against vices like arrogance and greed. Central to the epic is Dharma, exemplified by Rama's selflessness and moral courage, highlighting the relationship between personal virtue and social welfare. The narrative underscores the significance of justice, compassion, and forgiveness in maintaining social order, while cautioning against negative traits through characters like Ravana. Additionally, it provides lessons on the roles of women, friendships, and family values in ethical living, illustrating that virtues lead to personal fulfilment and societal harmony. The Ramayana remains relevant as a guide for moral conduct, inspiring readers to navigate ethical complexities and contribute to a just society.

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Tradition, Tourism and Influence: India's Soft Power in a Paradoxical Context

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Abstract: This paper attempts to explore a postcolonial analysis of India's soft power through its age old cultural traditions of yoga, Ayurveda, and tourism. India's global recognition depends on a delicate balance between leveraging its rich cultural assets and managing domestic contradictions. Internally, the country faces challenges such as sectarian tensions, narrow conceptions of identity, and social polarization, which coexist with its ambitious cultural projection abroad.

These contradictions the tension between a globally celebrated image and domestic social strife pose critical questions about the credibility and perception of India's soft power. While international audiences admire India's cultural exports, internal conflicts may undermine the projected narrative of harmony and inclusivity, influencing how India is socially constructed on the global stage.

Despite these challenges, India's soft power continues to thrive, suggesting that projecting a nuanced and multifaceted image may itself be a form of strength. The coexistence of internal contradictions alongside celebrated traditions demonstrates the resilience and adaptability of India's cultural diplomacy, offering a model for how nations can navigate complexity while maintaining international appeal.

Keywords: India, soft power, Yoga, Tourism, Ayurveda

Introduction

The length and breadth of international politics is both blessed and threatened by the existence of nuclear weapons threatened because such weapons can potentially decimate human existence, blessed because the apprehension of Mutually Assured Destruction limits the possibilities of future world wars. Joseph Nye coined the term soft power in 1983, prognosticating the features of a neoliberal world braced with nuclear power. Soft power, as defined by Nye, is "the ability to attract and co-opt rather than coerce or buy, by shaping the preferences of others through appeal or attraction."

Soft power runs parallel to military and economic capabilities. In a world of anarchy, social constructivism is highly influenced by the projection of soft power. India, as a semi-periphery nation, blends hard power and soft power in harmony; its Ayurveda, Yoga, and tourism are exported all over the world as soft power.

India holds contradictions at heart while promoting soft power. The politics of India is inked with religious tensions, divided and antagonistic identities and political divides. The flashy soft power that India exports and the dull internal contradictions leads puts the credibility of soft power under question. Is it necessary to have internal cohesion to champion soft power or is it feasible to build an image globally despite facing internal challenges?

This paper examines the tension in India's case. It argues that India doesn't have to hide or ignore it's contradictions to gain soft power. India's example de-

picts how a country can expand and polish its global presence even when dealing challenges at home.

Literature Review

Joseph Nye's foundational theory of soft power defines it as a nation's ability to shape the preferences of others through attraction rather than coercion. The three core pillars of soft power culture, political values, and foreign policy serve as essential instruments for global influence (Nye, "Soft Power"). This framework has been instrumental in analyzing India's soft power strategies.

In the Indian context, Nicholas Blarel highlights India's vast soft power potential but notes that it suffers from a lack of strategic coherence. Various institutions promote Indian culture abroad, yet these efforts often remain fragmented and underfunded, limiting their overall impact (Mukherjee). Similarly, Rohan Mukherjee provides a critical lens, suggesting that India's soft power may be overestimated due to internal challenges such as religious tensions, socioeconomic inequality, and infrastructural deficits. According to Mukherjee, projecting cultural symbols abroad is ineffective if the nation's internal realities contradict the values India seeks to project internationally (Mukherjee).

Other scholars explore how India manages these contradictions to protect its global image. Nainika Kumari points out that the institutionalization of International Yoga Day under the Modi government demonstrates India's ability to reframe a deeply religious practice as a secular, globally appealing initiative. While Kumari acknowledges the diplomatic success of such campaigns, she questions whether the impact extends beyond symbolic gestures to genuine soft power influence (Kumari).

Vijay Chauhan emphasizes the strengths of India's soft power in education, cultural exchange programs, and diaspora engagement but notes that bureaucratic inefficiency and inadequate funding hinder the effective projection of influence. His analysis highlights the persistent gap between India's soft power ambitions and its administrative capacity (Chauhan).

Dr. S. Kumari examines yoga's transformation from a spiritual and religious practice into a global wellness trend. She argues that this repackaging allows India to maintain cultural ownership while reaching a broad international audience, illustrating how traditional practices can adapt without losing authenticity (Kumari). A.S. Raikwar similarly Explores tourism campaigns such as Atithi Devo Bhava, which portray India as spiritually fulfilling and culturally diverse despite internal contradictions. Such campaigns demonstrate that tourism can serve as a significant vehicle of soft power (World Governance Indicators).

Taken together, these studies highlight both India's soft power strengths and the paradoxes that shape it. While some literature focuses on symbolic success, other studies question the depth and coherence of India's influence abroad. What remains underexplored is how internal contradictions, rather than weakening India's cultural diplomacy, may in fact enhance its authenticity and appeal on the global stage. This research seeks to address this gap by examining the interplay between India's domestic paradoxes and its international soft power projection, particularly through Ayurveda, yoga, and tourism.

Research Questions

1. How do yoga, Ayurveda, and tourism contribute to India's soft power?
2. Do India's internal contradictions affect its international image?
3. Can India maintain global influence despite domestic challenges?

Key Findings

Ayurveda as a Paradoxical but Powerful Soft Power Tool

Ayurveda is often perceived as both traditional and innovative; it is criticized domestically as unscientific, yet embraced abroad as an alternative health system (Mukherjee). This paradox is not a weakness in India's soft power; rather, it demonstrates the country's ability to project diverse ways of thinking about health beyond dominant Western models (Nye). In line with Nye's framework, Ayurveda exemplifies soft power by enhancing India's international appeal through cultural and knowledge-based influence.

Even though Ayurveda is sometimes dismissed by urban elites and sections of the medical community, it remains widely practiced across the country. According to a 2022–23 household survey, over 40% of rural and urban households utilize Ayurvedic practices (Press Information Bureau, "Yoga: International Day of Yoga"). This demonstrates that Ayurveda is a living tradition that coexists with modern medicine in daily life.

The number Of institutions offering Ayurvedic education has increased rapidly, from 263 in 2014–15 to over 540 by 2023–24 (Press Information Bureau, "Incredible India Campaign"). The establishment of the Ministry of AYUSH in 2014 underscores the Indian government's commitment to promoting traditional systems such as Ayurveda, Yoga, Unani, and Siddha (Press Information Bureau, "E-Visa Enhancements for Tourists").

By contrast, indigenous practices such as Lolong in the Philippines, which uses crocodile fat to treat illnesses, or Kambo in Brazil and Peru, which applies frog secretions to skin wounds, lack formal recognition, carry health risks, and are largely deemed unsafe. In comparison, Ayurveda has attracted not only global curiosity but also formal partnerships with international institutes, including the UN Cancer Institute, highlighting its credibility and evolution within recognized frameworks (World Governance Indicators).

Internationally, Ayurveda is gaining prominence, particularly in wellness tourism and alternative healing (Kumari). While it is often assessed through Western standards that favor rapid outcomes, Ayurveda emphasizes long-term healing and lifestyle interventions. This approach may be perceived as slower but offers deeper and more sustainable benefits (Chauhan).

In postcolonial contexts, local knowledge systems often gain recognition primarily after Western validation. However, Ayurveda's growing acceptance among both Indian policymakers and global audiences illustrates that India can project its cultural assets confidently, without relying on foreign endorsement (Mukherjee).

Despite tensions between domestic skepticism and international admiration, Ayurveda enhances India's soft power. Rather than concealing contradictions, India presents a plural and flexible image. Ayurveda embodies tradition while maintaining global relevance, reinforcing India's unique position in international cultural diplomacy (Nye).

Tourism in India: Growth Amid Paradox

India's tourism sector has experienced remarkable expansion in recent years. In 2023, over 9.2 million foreign tourists visited the country, representing a 43.5% increase from the preceding year (Press Information Bureau, "E-Visa Enhancements for Tourists"). This surge is largely attributable to initiatives such as the Indian E-Visa system and the Incredible India campaign, which have facilitated international travel and streamlined trip planning (Press Information Bureau,

"Incredible India Campaign").

Notably, this growth has occurred despite the persistence of significant structural challenges. India continues to contend with inadequate infrastructure, safety concerns, and political tensions—factors that would conventionally deter tourism. Yet, visitor numbers continue to ascend, underscoring a unique resilience in the sector.

It is pertinent to recognize that no nation is entirely insulated from internal challenges. Even highly developed countries have faced civil unrest: Copenhagen experienced riots in 2007, and Geneva encountered multiple incidents in the 1990s and 2000s (World Governance Indicators). In this context, India's ability to attract tourists despite such complexities is particularly noteworthy.

Herein lies the paradox. Tourists are not solely motivated by luxury accommodations or scenic landscapes; they are drawn by India's rich cultural tapestry, spiritual heritage, and authenticity. Numerous travelers report that the juxtaposition of beauty and chaos, comfort and discomfort, is precisely what renders India memorable (Mukherjee).

Consequently, tourism functions as a potent instrument of India's soft power. Its significance extends beyond numerical growth; it lies in the enduring emotional resonance the country imprints upon visitors. By embracing its imperfections and offering an immersive, candid experience, India reinforces its global cultural influence (Nye, Soft Power and Public Diplomacy Revisited).

Despite persistent challenges, India succeeds in leaving a profound impression on its visitors. This amalgamation of cultural depth, authenticity, and resilience renders its tourism sector and, by extension, its soft power distinctive. Tourists do not merely observe India; they engage with and internalize its multifaceted essence.

Yoga as India's Soft Power Rooted in Paradox

Yoga has gained widespread international recognition, practiced across continents, making it one of India's most visible cultural exports (Mukherjee). A significant milestone in this global acknowledgment occurred in 2015, when the United Nations designated 21 June as International Yoga Day, now celebrated annually in numerous countries (Press Information Bureau, "Yoga: International Day of Yoga"). These events, often organized by Indian embassies and cultural centers, demonstrate how India utilizes yoga to foster international goodwill and strengthen its cultural influence (Press Information Bureau, "Incredible India Campaign").

The Indian government has taken an active role in promoting yoga abroad. The Ministry of AYUSH and the Indian Council for Cultural Relations (ICCR) have partnered with embassies to conduct yoga sessions, training programs, and awareness campaigns (Press Information Bureau, "E-Visa Enhancements for Tourists"). These initiatives reflect India's aim to present yoga as a gift of its tradition while showcasing its rich cultural heritage. By engaging international audiences through these programs, India demonstrates how cultural practices can function as instruments of soft power (Nye, Soft Power and Public Diplomacy Revisited).

Furthermore, yoga's influence spans diverse cultures and religions. Though rooted in Hindu traditions, it is now recognized globally as a practice open to all (Mukherjee). This universality enables India to project an image of inclusivity and pluralism, amplifying its cultural impact abroad. By presenting yoga in ways that cross religious boundaries, India attracts voluntary admiration and adoption, effectively exercising soft power (Nye, Soft Power and Public Diplomacy Revisited).

The absence of strict international guidelines for yoga practice enhances its adaptability and accessibility. Different countries and communities tailor yoga to suit their cultural and social contexts (Kumari). This flexibility demonstrates that India does not impose a single version but allows yoga to evolve organically, reinforcing its appeal as a cultural export. Voluntary participation in yoga exemplifies the essence of soft power: influence through attraction rather than coercion (Nye, Soft Power and Public Diplomacy Revisited).

A notable paradox further strengthens yoga's role in soft power. Within India, yoga is often linked to religious traditions, yet internationally it is primarily embraced as a secular wellness practice. Rather than diminishing its impact, this contrast enriches India's soft power by showing the country's ability to carry complex traditions into the modern world in ways that resonate globally (Mukherjee; Nye, Soft Power and Public Diplomacy Revisited). This duality highlights that internal cultural complexity does not weaken India's soft power; instead, it enhances it, underscoring India's unique influence on the global stage.

Conclusion

Soft power pursues validation and recognition more than purely economic or financial gains. India's soft power assets have not only embedded "Indianness" across the world but have also allowed other countries to engage with it in familiar ways. The success of soft power relies heavily on its pliability, which enables it to permeate diverse cultures across borders and hemispheres. On one hand, soft power may generate remittances; on the other, it fosters cultural familiarity. Ayurveda and Yoga have successfully become integral to global wellness practices. Cultural "othering," as explored in postcolonial studies by Frantz Fanon, can be significantly reshaped through such cultural diffusion for example, the Americanized chai latte has blurred traditional cultural boundaries.

India rarely conceals its internal contradictions. These contradictions, rather than weakening its image, portray an authentic and reliable nation one trusted even as a nuclear power.

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Students' and Teachers' Knowledge and Attitude towards the Semester System of Higher Secondary level in West Bengal

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Abstract: The West Bengal Council of Higher secondary education (WBCHSE) has introduced a semester system for classes 11 & 12, starting from the 2024-2025 academic session for class 11 and 2025-2026 for class 12. This reform aims to promote continuous evaluation, reduce exam stress, and align with higher education systems. The semester system replaces the traditional annual exam structure with a four semester frame work. This study aims to investigate the attitude of students and teachers towards this new system, identifying benefits and challenges.

Keywords: Semester System, West Bengal Council of Higher Secondary Education, Continuous Evaluation, Exam Stress Reduction, Higher Education alignment.

Introduction: The Semester system refers to an academic structure where the academic year is decided into two (or sometimes more) terms or parts, each lasting about 5 to 6 months. Each semester generally includes midterm assessment, and end Semester exam, as well as continuous evaluation through assignments, Projects, and Periodic tests. The purpose of these systems to provide a more balanced and organised approach to education by spreading the workload evenly and allowing. Here higher secondary level means the educational stage of class 11 & 12, covering students aged group 16- 18 years. It marks the final years of school education before tertiary or higher education such as college or university studies. The attitude of both students and teachers refers to their perceptions, feelings and behavioural inclination towards the semester system. System explores the preparedness and perceptions of the primary stakeholders of the system – students and teachers. The insights derived from this research will guide policymakers and educators in tailoring the semester system to address specific challenges and gap in its implementation. Understanding the knowledge and attitudes of stakeholders can bridge the divide between policy and classroom reality, ensuring the reform is practical and effective (Gupta & Patel,2021). By addressing local contexts and perceptions, this study will contribute to shaping a system that aligns with the educational needs and aspirations of students and teachers, while fostering a suitable learning environment (Chakraborty & Sen, 2021).

Significance of Semester system– Educational system is continuous evolving to meet the needs of learners and society. One of the reforms in recent years has been the introduction of the semester system in Higher secondary Education. This system, which divides the academic year into two terms, aims to provide a structured approach to learning, promote continuous evaluation and reduce the pressure associated with end-of-year examinations (Gupta and Patel, 2021).In West Bengal

this reform aligns with border National educational objectives, as outlined in the National educational policy (NEP) 2020, which emphasizes holistic and flexible learning environment (Ministry of education, 2020).

The semester system offers several potential benefits, including the opportunity for students to engage deeply with their subjects through regular assessments and timely feedback (Sharma 20 19). Teachers, too, can benefit from this approach, as it allows for more focused planning and periodic curriculum adjustments. However, despite these advantages the success of the semester system depends significantly on the attitude and understanding of its primary stakeholders-students and teachers. Without adequate knowledge of the system's objectives and methodologies, stakeholders may struggle to adapt, leading to resistance and potential set back in implementation (Banerjee, 2022). In the context of West Bengal, the higher secondary level serves as a critical stage in a student academic journey, laying the groundwork for future academic or professional pursuits. The shift from an annual to a semester – based system has generated diverse responses among students and teachers. While some perceive it as an opportunity to reduce academic stress through continuous assessments, other express concerns about increased workload and insufficient time for syllabus coverage. Furthermore, variations in institutional resources, teacher preparedness, and students' readiness exacerbate these challenges, potentially affecting the system's overall efficacy (Chakraborty & Sen, 2021).

Understanding students' and teachers' knowledge and attitudes towards the semester system is therefore vital for evaluating its implementation and impact. Studies have shown that a positive attitude towards educational reforms is often corelated with their successful adoption (Roy, 2020). Conversely, limited awareness and negative perceptions can hinder progress and amplify existing inefficiency. This research aims to bridge these knowledge gap by assessing this level of awareness, attitudes, and perceived challenges associated with the semester system in West Bengal Higher secondary education landscape. A comprehensive analysis of these factors will provide valuable insights for policymaker, educators, and administrators. For instance, if teachers' preparedness and training emergency as sufficient issues. targeted professional development programmes can be designed. Similarly, understanding students' concerns about workload or assessment patterns can help refine the implementation process, ensuring that the system benefits all stakeholders.

Moreover, this study aligns with the growing body of research advocating for evidence-based educational reforms. By examining localised experiences and perceptions, it contributes to a nuanced understanding of the semester system 's practical challenges and opportunities. As such, the findings will not only support the ongoing implementation of the semester system in West Bengal but also inform similar initiatives in other religions with comparable educational contexts. The semester system represents a significant shift in West Bengal's higher secondary education framework. Its success hinges on the collective engagement of the students and teachers, guided by a clear understanding of its objectives and potential benefits. By investigating their knowledge and attitudes, this study seeks to provide actionable recommendations that can enhance the semester system's effectiveness and sustainability, ensuring that it fulfils it's intended goals.

Conclusion: This study will examine the knowledge and attitudes of students and teachers regarding the semester system in West Bengal's higher secondary education. By analysing stakeholders perceptions, it aims to identify barriers, propose actionable recommendations, and contribute to the enhancement of the semester system's implementation and success.

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Green ICT: A Practice for Balancing Technological Growth with Environmental Sustainability

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Abstract: The widespread growth of information and communication technology (ICT) has fundamentally shaped global economies and societies, which serve as a catalyst for innovation and efficiency. However, this rapid technical expansion comes with an important environmental cost, including increasing energy consumption, an increase in carbon emissions, and an e-waste crisis. This paper explores the concept of green ICT as an important structure to reduce these negative externalities. It examines the dual role of ICT both as a source of environmental problems and a powerful tool for sustainability solutions. Through a systematic review of existing literature, this research analyses the core pillars of Green ICT, including energy-efficient data centres, sustainable hardware design, responsible e-waste management, and green software engineering. The paper further identifies primary challenges like economic, technical and policy-related to adoption and examines adequate opportunities for innovation, cost savings and increased corporate responsibility. The findings suggest that integrating Green ICT practices is not merely an environmental imperative but a strategic necessity for long-term, sustainable technological development. The paper concludes with targeted recommendations for policymakers, businesses, and consumers to promote a collaborative transition to a greener digital future, ensuring that technological progress and environmental administration can advance in harmony.

Keywords: Green ICT; energy-efficient data centres; sustainable software; carbon-aware computing; lifecycle assessment; energy metrics.

1. Introduction

Information and Communications Technology (ICT) is the basis of the modern digital economy. Its exponential growth has inspired unprecedented progress in communication, commerce, healthcare and education. Global digital ecosystems including everything from individual devices to large-scale data centres, continue to expand at a tireless speed. However, this digital revolution casts a long environmental shadow. The ICT sector's energy consumption is projected to account for over 20% of global electricity demand by 2030, with a carbon footprint rivalling that of the aviation industry (Andrae & Edler, 2015). Furthermore, the short lifecycle of electronic devices has created a global e-waste crisis, with millions of tons of hazardous materials being improperly discarded each year.

This paradox—where a technology that enables efficiency and connectivity also contributes significantly to environmental degradation—has given rise to the field of Green ICT (also known as Green IT or Sustainable ICT). Green ICT is a holistic approach focused on reducing the negative environmental impact of technology throughout its entire lifecycle, from design and manufacturing to use and disposal. It also explores how ICT can be a powerful enabler of sustainability in other sectors of the economy.

The central research problem this paper addresses is: How can Green ICT practices be effectively implemented to create a sustainable synergy between rapid technological growth and long-term environmental preservation? To answer this, the paper pursues the following objectives:

i) To critically evaluate the environmental footprint of the ICT sector.
ii) To analyze the core principles, practices, and technologies that constitute Green ICT.
iii) To identify the significant challenges and opportunities associated with the adoption of Green ICT.
iv) To propose actionable recommendations for key stakeholders to accelerate this transition.

This paper is structured to provide a comprehensive overview of the topic. Following this introduction, Section 2 reviews the relevant literature. Section 3 outlines the methodology. Section 4 delves into the practical pillars of Green ICT. Sections 5 and 6 discuss the challenges and opportunities, respectively. Finally, Section 7 provides recommendations before the paper concludes in Section 8.

2. Literature Review

The discourse on Green ICT has developed with a niche anxiety in the educational and corporate priority of a mainstream. Early research was mainly focused on the energy consumption of individual computers and servers, a movement often known as "green computing" (Murugasen, 2008). Since this initial scope has been expanded to include the entire ICT ecosystem.

The Environmental Footprint of ICT: The environmental influence of ICT is versatile. Scholars highlight three primary areas of anxiety: energy consumption, greenhouse gas (GHG) emission, and e-waste. Data centers, the origin of the digital economy, are particularly energy-intensive, consuming vast amounts of electricity for processing and cooling (Koomey, 2011). The construction of electronic devices is also resource-intensive, which requires rare earth metals and produces significant carbon emissions. Salahuddin and Alam (2016) found a positive long-term relationship between internet usage, power consumption and economic growth, underlining the link between digitalization and energy demand. The end-of-life stage is equally problematic, with the Global E-waste Monitor (Forti et al., 2020) reporting tens of millions of metric tons of e-waste generated annually, much of it containing toxic substances like lead and mercury.

Key Domains of Green ICT: The literature identifies several key domains where green principles can be applied.

- **Green Data Centres:** Research in this field focuses on improving Power Use Effectiveness (PUE), a metric that measures the energy efficiency of the data center. Strategies include the virtue of consolidating servers, adopting advanced cooling technologies and power facilities with renewable energy (Cao et al., 2022).
- **Circular Economy and Sustainable Hardware:** The concept of a circular economy—moving from a "take-make-dispose" model to one of reuse, repair, and recycling—is central to modern Green ICT. Medkova et al. (2016) advocate for designing hardware for longevity and modularity, facilitating easier repairs and upgrades. This approach, known as "eco-design", aims to reduce the environmental impact of a product during its life cycle.
- **Green Software Engineering:** Here the focus is on developing software and

algorithms that are energy-efficient. This involves writing code that reduces processor cycles, memory use and data transmission. Research by Nurmivaara (in 2023) highlights the importance of incorporating sustainability as a non-functional requirement in the software development lifecycle.

- **ICT as an Enabler ("Green by ICT"):** A significant body of literature explores how ICT can facilitate sustainability outside its own sector. This includes the development of smart grids to ease the smart grid and reduce the use of water and pesticides to reduce energy consumption and distribution, to reduce traffic congestion and emissions (Ahad et al., 2020).

3. Methodology

This paper employs a systematic literature review as its core methodology. It is an ideological study that synthesizes and analyzes existing knowledge rather than generating new empirical data. The research process included a structured discovery of the major educational databases, including IEEE XPlore, ACM Digital Library, ScienceDirect, SCOPUS and Google Scholar. The search was organized using a combination of keywords such as "Green ICT", "Sustainable Computing", "E-waste management" and "ICT environmental impact".

The selection criteria preferred the journalists, conference proceedings, and official reports from international organizations published between 2005 and 2025 (eg, United Nations, OECD) published between 2005 and 2025. This timeframe was chosen to capture the evolution of the Green ICT concept from its inception to its current state. The collected literature was analyzed to identify major themes, theoretical outlines, practical applications, prevailing challenges and future trends, which form the basis of the subsequent sections of this article.

4. The Pillars of Green ICT in Practice

Implementing Green ICT requires a multi-pronged approach that addresses technology, processes, and policies. The core practices can be categorized into four interconnected pillars.

4.1. Energy Efficiency and Green Data Centres: Data centres are the heart of the digital world, but also its most energy-hungry component. Green data center strategies include:

- **Virtualization and Cloud Computing:** Virtualization allows multiple operating systems and applications to run on a single physical server, drastically reducing the number of active machines. Cloud computing takes this a step further, enabling organizations to leverage the hyper-efficient, large-scale infrastructure of providers like Amazon Web Services and Google Cloud.
- **Advanced Cooling Systems:** A significant portion of a data centre's energy is used for cooling. Modern facilities use techniques like free-air cooling, liquid cooling, and hot/cold aisle containment to dissipate heat more efficiently.
- **Renewable Energy:** Leading tech companies are increasingly investing in powering their data centres with renewable energy sources such as solar, wind, and geothermal power to achieve a carbon-neutral footprint.

4.2. Sustainable Hardware and the Circular Economy: This pillar focuses on the physical devices themselves. The goal is to shift from a linear model of consumption to a circular one.

- **Eco-Design:** This involves designing products that are durable, easy to repair, and simple to disassemble for recycling. This counters the trend of "planned obsolescence".

- **Reducing Hazardous Materials:** Manufacturers are increasingly adhering to regulations like the EU's Restriction of Hazardous Substances (RoHS) directive, which limits the use of toxic materials in electronics.
- **The 3Rs (Reduce, Reuse, Recycle):** Reducing unnecessary hardware purchases, reusing and refurbishing old equipment, and recycling components at the end of their life are fundamental to a circular hardware economy.

4.3. Responsible E-Waste Management

With millions of tons of e-waste generated annually, managing its disposal is a critical challenge.

- **Extended Producer Responsibility (EPR):** This policy approach makes manufacturers responsible for the entire lifecycle of their products, including their collection and recycling. This incentivizes them to design products that are easier to recycle.
- **Certified Recycling Chains:** Ensuring that e-waste is processed by certified recyclers who follow strict environmental and labour standards is crucial to prevent the hazardous informal recycling practices common in many developing nations.

4.4. Green Software and Systems

Software design has a direct impact on energy consumption.

- **Energy-Aware Software Development:** This involves creating applications and algorithms that are optimized to consume minimal energy. For example, a well-designed mobile app can significantly extend a phone's battery life.
- **AI and IoT for Sustainability:** Artificial Intelligence (AI) and the Internet of Things (IoT) can be leveraged to create smart systems that optimize resource use. For instance, IoT sensors in a 'smart building' can change light and temperature levels automatically, while AI can improve delivery routes to reduce fuel consumption.

5. Challenges to the Adoption of Green ICT

Although the benefits of transitioning to a fully energy-efficient digital infrastructure are clear, there are many serious challenges to complete adoption.

Economic Obstacles: The initial capital investment for green technologies, for example, upgrading to energy-efficient servers and/or investing in renewable energy assets, could be enough. The upfront capital requirements are a challenge for many small and medium-sized enterprises (SMEs), even if the long-term return on investment from energy savings is positive.

Technical Difficulties: There are no universal standards and metrics for quantitatively specifying the "greenness" of a product or service in ICT. This is challenging for organizations as they can neither benchmark performance nor can consumers make informed choices. Importantly, retrofitting older, legacy systems with green technologies can also be a technical and disruptive endeavour.

Behavioural and Organizational Inertia: Change management is a significant obstacle. Many organizations lack the internal expertise to implement a Green ICT strategy. There can also be resistance from employees and management who are accustomed to existing processes and may not prioritize sustainability.

Policy and Regulatory Gaps: While regulations like EPR and RoHS exist, their implementation varies widely across different countries. The lack of a cohe-

sive global policy framework for e-waste and carbon emissions from the ICT sector hinders progress on a global scale.

6. Opportunities and Future Directions

By overcoming these challenges, adequate opportunities are unlocked which only go beyond environmental compliance.

Economic Benefits: Green ICT is fundamentally good for business. Reduced energy consumption directly translates to lower operational costs. Companies that adopt circular economy models can also create new revenue streams from refurbished products and recycled materials.

Enhanced Corporate Social Responsibility (CSR) and Brand Image: In an era of conscious consumerism, a strong commitment to sustainability can significantly enhance a company's brand reputation. This can lead to increased customer loyalty, attract top talent, and improve investor relations.

Driving Innovation: The pursuit of sustainability is a powerful driver of innovation. The need for more efficient processors, biodegradable materials, and smarter energy grids creates new markets and pushes the boundaries of technological possibility.

Enabling a Sustainable Society: The greatest opportunity lies in using ICT as a tool to address broader environmental challenges. Smart grids, intelligent transportation, remote work (telecommuting), and precision agriculture are all examples of how digital technology can help build a more sustainable and resource-efficient world.

7. Recommendations

A successful transition to Green ICT needs a collaborative effort from all stakeholders.

For Policymakers and Governments:

Strengthen and Harmonize Regulations: Implement and enforce robust international standards for e-waste management (EPR) and energy efficiency labelling for ICT products.

Provide Incentives: Offer tax credits, grants, and subsidies to businesses that invest in green technologies and R&D.

Promote Public Awareness: Launch campaigns to educate the public about the importance of responsible e-waste disposal and sustainable consumption of electronics.

For Businesses and Industry:

Integrate Sustainability into Core Strategy: Green ICT should not be later; It should be embedded in corporate administration, procurement policies and operational processes.

Embrace Lifecycle Assessment: Adopt a holistic view by analysing the environmental impact of products and services from design to disposal.

Foster a Culture of Sustainability: Invest in employee training and awareness programs to encourage sustainable practices, such as proper power management and recycling.

For Consumers and End-Users:

Make Informed Choices: Support companies with strong environmental credentials and purchase products that are energy-efficient and built to last.

Extend Device Lifespan: Choose to repair devices instead of replacing them and resist the pressure of frequent upgrade cycles.

Practice Responsible Disposal: Ensure that old electronics are disposed of through certified e-waste recycling programs rather than in general waste.

Conclusion

The ICT sector is at a critical inflection point. Its phase of continued growth is unsustainable for the environment, however, never before has ICT had the capability to address some of the world's most pressing problems. Green ICT represents the necessary framework to recognize this challenge. It provides a realistic opportunity to push towards decarbonizing the digital economy and work to agree the sector into an agent for good for the environment. Through embracing energy efficiency, circular economic principles, and ethical product lifecycle management we can minimize negative impacts on the environment.

Technological advancement need not be at odds with environmental sustainability; as has been presented throughout the paper, the application of Green ICT practices can deliver long-standing opportunities for economic savings, competitive edge, and technological edge. It will, however, not happen by accident. It will take an intentional and collective effort from policymakers to agenda, private-sector businesses to supply, and consumers to consume. As these players concert their efforts, they will motivate the digital future to be smarter and connected and will hopefully make an impact on the environment positively for generations to come.

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Philosophical Elegance of Yakṣa Praśna

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Abstract: Dharma is the very core of Indian philosophy which highlights a way of life and view of life. Yakṣapraśna is famous anecdote from the great epic Mahābhārata with great philosophical, intellectual, and ethical explications which is in par with the time period. It is in the form of dialogue between Yamadharma and Dharmarāja Yudhiṣtira and this conversation provide great lesson for leading an ethically enriched and socially enlightened fruitful life. That means the stories and lessons are relevant for the wellbeing of humanity. In some instance it is not easy to understand the meanings of the questions and the answers of Yakṣa praśna and hence more trustworthy interpretations and explanations are necessary for getting the real sense of such questions. The Yakṣa praśna expounds profound moral truths and ethical ideals that are worthy of study, reflection and observance in action. The Yakṣa praśna lays down that Dharma should be performed for the sake of Dharma only and not for the sake of enjoyments and desires. Everybody who is desirous of leading a worthy and fruitful life should study the purport of the questions and answers in the Yakṣa praśna.

Keywords: Brahmaṃ, Ātmā, Dharma, Mokṣa, Yakṣa, Yuddhiṣtira

Introduction

The Mahābhārata is the greatest Epic that comprises one lakh ślōkās arranged in 18 books called Parvās. Among the 18 Parvās, Vana Parva (also known as Āraṇyaka parva: Book of the Forest) contains very interesting anecdotes. One of them is Yakṣa praśna (also known as the Dharma Baka Upākhyānaṃ: Story of the Righteous Crane) and this section is considered as one of the five gem in Mahābhārata. The other four being Bagavat Gītā, Viṣṇu Sahasranāma, Vidura nīti and Sanath Sujāthīyaṃ. Even though, it is a small portion of Mahābhārata, the same is pregnant with great philosophical, intellectual, and ethical explications which is in par with the time period. Dharma is the very core of Indian philosophy which highlights a way of life and view of life. Yakṣa praśna provides great emphasis on Dharma. It is in the form of dialogue between Yamadharma and Dharmarāja Yudhiṣtira. Yudhiṣtira is the person who never gave up Dharma even in the most critical situations of life, which get reflected throughout the conversation. Yakṣa who was Yamarāja himself put forth 124 difficult Questions seem to be simple with deeper reflection. The answers provided by Yuddhiṣtira is astonishing and are the essence of our Vedās and other scriptures.

Background

Mahābhārata introduces this Yakṣa praśna by creating a dramatic context. The story is pictured as it happened during the end of 12 years of exile of Pāṇḍvās in the forest to live incognito (Ajñātavāsa). At that time, once, the Pāṇḍavās were travelling in the forest called Dwaitavana, were a Brāhmaṇa accompanied them. For doing the daily ritual the Brāhmaṇa have to light the fire. For lighting the fire, Brāhmaṇa was in need of Aranīs (the sticks which is used to lighten the fire for

daily rituals). One day a deer around them, got taken the Araṇīs and ran away. The Brāhmaṇa told the Pāṇḍavās about the mischief and they promised to help him out of this problem. Therefore the Pāṇḍavās followed the deer with the hope of getting back the Araṇi stick to the Brāhmaṇa. But the deer keeps running and somehow they lost their way while following that deer. So in order to find the deer, they go on and on for a long time and eventually they find themselves totally lusted in the forest. By eagerly following the deer, they felt so tired and thirsty. So they looked for water but they could not find. At that point, the youngest of Pāṇḍavās, who named Nakula climbed on a tree to find some source of water around and he founded a lake in some distance. Therefore Nakula went for taking water and then he came across a very beautiful lake. In this lake there were a lot of beautiful flowers and trees around it and the water looked very clear and fresh. By seeing the clear water Nakula himself felt very thirsty and he moved to drink the water but when he enters into that lake, he happened to hear a strange voice that warns him not to take water from that lake. It also claims that the lake belongs to him, so Nakula can only take the water after answering his questions. But Nakula did not gave much importance to the strange words, he moved ahead and tried to drink the water. As soon as he did that, he fell down in the lakeshore. Seeing that their younger brother is not returning Sahadeva went to the lake in search of his brother. Sahadeva also found the same lake and when he moved to take water, he was also warned by the crane. But Sahadeva also ignored the crane and falls down after drinking the crystal clear water. In the same manner, both valiant Arjuna, and powerful Bhīma met the same fate. Since none of his brothers returned with water, Yuddhiṣtira embarked in search of them. Upon following the same path, Yuddhiṣtira came across the lake and found his brothers lying unconsciously in the lake shore, but when the crane warned him, Yuddhiṣtira realized that the crane held the answer to the turn of this events. Yuddhiṣtira could please Yaksha because he had the patience and was not arrogant like his brothers. The virtuous Yuddhiṣtira proceeded to answer the questions put forth by the crane.

Philosophical Elegance

Each of the questions raised by Yakṣa and the corresponding answers by Yuddhiṣtira in the Yakṣa praśna are of great importance. The question arised were not direct with just one meaning nor was the answer. In order to understand it great Sraddha is necessary. The whole conversation revolves around various concept of philosophy, the problem of being righteous and the maintenance of social condition. Vyāsa reveals the authenticity of the Vedās, while answering the very first questions. The first four questions belongs to a single set, even though they reflect on the sun has a deep Vedic meaning which the Ṛṣīs and Ācāryās systematically decoded, presented and a great scholarship in necessary for understanding the essence.

The first question put forth by Yakṣa was "What is that makes the sun rise up"[1]. "Kiṁsvidādityamudeti" (Mahābhārata, 3, 296, 26). Yuddhṣtira answered it as "Brahmaṃ rises the sun"[2]. "Brahmādityamunnayati" (Mahābhārata, 3, 296, 27) The meaning conveyed in the context is that Brahman denotes Vedās and Ādityā (sun) here represents the Jīvātmā (Individual soul). It has been said in the Upaniṣads that he who knows the Ātman crosses over sorrow and that is the benefits one attains by the knowledge of the Ātmā [3].

The fundamental concept of Dharma is that, the association of Ātmā with the body is called as the birth and the dissociation of the Ātmā from the body is called

as death. So the vital comprehension is that, you are not the body but the soul. All the Epic, Purāṇās, Vedās and Upaniṣad keep on firmly establishing this aspect. Ātmā or the soul has knowledge and it is immortal and never dies. It is the body which is mortal and dies. The immortal Ātmā keep associating with the mortal body based on its karma till Ātmā attain the mokṣa or salvation. Vedās supposedly uplift the Jīvatmā. Jīvātmā can be considered as the soul or the life line that exist every living creature. With the help of Vedās or Brahman the Jīvātmā or the soul can uplift itself to Paramātmā or the eternal one. Upaniṣad will also help us understand this.

The next question in the first set, "Who are his surrounding attendants" [4]? "Ke ca tasya abhitaścarāḥ" (Mahābhārata, 3,296, 26). Which means who come along with sun? The answer is "the Devās are his attendants"[5]. "Devāstasya abhitaścarāḥ" (Mahābhārata, 3, 296, 27)

Here also the sun means the Jīvātmā or the individual soul and the Devās are associated with the body are the senses. Our body is constituted by five gross elements, which are earth, water, fire, air and space known as "Pancabūtha". This is why our body is often referred as "Bhūthaśarīra". The process of the formation of the gross elements from the subtle part of the elements is known as the "Pancīkaraṇa" in Advaita Vedānta. It consist in a compounding of the elements in which one half of each rudimentary elements is mixed with the eight parts of each other rudimentary elements.

Upon death when the body gets burn, it split itself and goes back earnestly to the earth, water, fire, air, and space. Here the word Deva denotes the five gross elements. And these five gross elements are associated with the five senses in our body. With these five sense organs we can hear, feel, see, taste and smell and this association increase one by one as the move up from one elements to other. So these five gross elements are the basic of body and senses.

In fact each of the senses are associated with the finger as well. Space with the middle finger, air with index finger, fire with thumb, water with little finger and earth with the ring finger. Yoga mudra deals exciting these fingers to control the balance between the five gross elements in the body for the effective functioning of our physiology. So that is how these five senses are associated with Pamahābhūthās or the body itself which is get associated with the Ātmā or the Āditya based on the Āthmā's past Karmās and this concept is well explained by Yuddhiṣtira through this second question in Yakṣa praśna in Mahābhārata. The matter or the body is dull, non eternal and not blissful while the soul is conscious eternal and full of bliss. The soul dose not undergo change but the body undergoes changes. Body is subject to death while soul is indestructible. Soul moves from one body to another like changing garments while body is only as a vehicle for the soul. Bhagavad Gītā says,

"The soul is invisible, inconceivable and immutable. Knowing this, you (Arjuna) should not grieve for the body"[6]

The other question in the set was "In which is he firmly placed?"[7], "Kasminsca pratitiṣtati" (Mahābhārata, 3, 296, 26). Which means where is the sun established? Sun translates to Āditya and Āditya is equated to Ātmā. The question here is where the Ātmā gets established or where does the Ātmā permanent placed? The answer told by Yuddhiṣtira was, "He is firmly grounded in truth" [8], "Satye ca pratitiṣtati" ((Mahābhārata, 3, 296, 26)

Which means the Ātmā is established Satyaṃ (truth). The Satyaṃ can be con-

sidered as Brahman. We can often see the usage of Brahman in our scriptures. Brahman is everything that which is incomprehensible, that which we cannot understand fully. Satyaṃ is equated to Brahman.

Taittirīya Upaniṣad says "Satyaṃ Jñānaṃ Ānandaṃ Brahma"[9]. It says try understanding Brahman with these three (Satyaṃ Jñānaṃ Ānandaṃ Brahma) tendencies. Ānandaṃ that which is infinite without beginning or end. Another question put in Yakṣa praśna, was "What is said to be knowledge", [10] "Kim jññnam procyate" ((Mahābhārata, 3, 296, 70). Yuddhiṣtira replied it as "Knowledge is the perception of the Truth"[11], "Jñānam tatvārthasaṁbando" ((Mahābhārata, 3, 296, 71)

Knowledge is understanding the real meaning of life and which is the perception of the truth why we are here. If we come to know the truth behind life that is real knowledge. Since Brahman owns its quality it can be called as Ānandaṃ. Brahman is the repository of all knowledge of the Universe. The knowledge of gender balance in the world, the knowledge of laws of physics, the knowledge of birth, ageing and death, all the knowledge that human beings can and cannot understand. So the Brahman can be called as the Jñānaṃ itself. Brahman can be called as the Satyam because the truth is something which cannot change. Brahman is not changing and eternal. There is no transformation. The Paramātmā or Brahman does not change at all, it can be called as the Truth (Satyaṃ).

Then what changes? The Ātmā changes. It transforms. Whenever we simply say Ātmā, it is Jīvātmā the Individual soul or the soul presents in the living being in the planet. That Ātmā is "sobhāvavikāraṃ". Its tendency changes based on the body it takes. So the Ātmā which has the property to change, finally, merge it with the supreme which does not change at all. So the answer can be rewritten as "the Ātmā get established in the supreme or the Paramātmā. Countless Ātmā upon Mokṣa get established themselves in the single Supreme Paramātmā. This what Yuddhiṣtira explained about Ātmā in Yakṣa praśna. It form deep and central root for Hindu philosophies and concept.

Brahman is the Ultimate reality behind the apparent plurality of the world. The unreality of the world does not mean, as it often misunderstood, that the world is a mere shadow without substance, a pure illusion or avoid. It has the pragmatic entity. From the immutable Brahman, the source of creation which when desirous of creation become inflated because of its possession, through omniscience of the power and knowledge of creation, preservation and dissolution originates the un manifest, which is in the state of imminent manifestation from it originates Prāna that is Hiraṇyagarbha who is common to all being in the universe. From that, originates mind, comprising conception, deliberation, doubt, determination etc. there originates on theses (worlds) Karma, castes and stage of life.

Significance of Dharma

The word Brahma means Veda. Here it revealed that Vedās are the basic principle of our Dharma. Among the first set of question asked by Yakṣa, the third one is "who makes the sun set"[12], "Kaścainamastam nayati" ((Mahābhārata, 3, 296, 26). The answer provided there is "Dharma makes the sun set"[13], "Darmaścāstam nayati" (Mahābhārata, 3, 296, 27).

Coming to Puruṣārthās; Dharma, Artha, Kāma and Mokṣa. Artha and Kāma are the two types of pursuits. We pursue different kind of securities in our life such as financial security, social security, health security and so on. So we are driven to do things in our life in order to pursue these goals. Kāmas are pleasures and wish-

es, we also pursue to do things in our life for varieties of pleasure. So all these things we can do in a right way or a wrong way. We have that choice whether to take the right or wrong path to attain Artha and Kāma pursuits in our life. The point there is also Dharma in account in with the picture. Which means if we pursue the goals of life for Artha and Kāma, by living the life in accordance with the Dharma, then that will aids us to the final Puruṣārthās, which is Mokṣa or life of fulfillment. That is the ultimate goal of life. But if we pursue the goal of life for Artha and Kāma, by living the life in way that is not in conductive or righteous, then that is not conducive for the fourth pursuit.

Here Yakṣā's question was, "Dharma, Artha and Kāma are opposed to each other, how these eternal antagonists co-exist in one place." Some people find the way that is not conductive and righteous to attain Artha Kāma pursuit. They believe this wrong as much more easily compared to righteous way. But in order to accomplish Mokṣa, one has to live a life with Artha Kāma pursuits by following Dharma. The Dharma, Artha and Kāma has to reconcile. The Yakṣa praśna teaches us how the Artha Kāma pursuits and Dharma can mutually support each other. Here Yuddhiṣtira told that "when a wife and virtue agree with each other and are in control, each of the other, then there is co-existence of the three, namely Dharma, Artha and Kāma [14.] Which means when a wife and virtue agree with each other, then all the three thou hast mentioned may exist together. If a wife heartily support and assist her husband in the pursuit of the three objectives of life, namely, the observance of Dharma, acquiring wealth and the fulfilment of one's legitimate desires, these three are contradictories may co-exist. If wife understands well and if she is supportive well, then they will come together.

Here comes the idea and the whole purpose of a marriage is supposed to be supportive each other and contusive to growth to spiritual goal. And it will also bring these Dharma, Artha and Kāma together, so they can pursue the ultimate goal Mokṣa. Marriage is something that is conducive to mutual growth. As a person we need support and secure feel to grow. Only when we feel secure and motivated as a person then we are able to look at ourselves and grow and achieve whatever we need. Otherwise it makes us difficult. He who ever intent on Dharma attains the goal of everlasting bliss. Nothing comes to his aid in his life after death as the Dharma he has pursued.[15] Manu says "Dharmo rakṣati rakṣitaha" [16]

After answering the whole question the Yakṣa became more satisfied because all the answers Yuddhiṣtira told was very much true and Yakṣa was also impressed by the patience of Yuddhiṣtira. So Yakṣa said he would like to give a boon that Yuddhiṣtira can restore the life of one of his brother. Yuddhiṣtira chosen Nakula. Here we can see how prefect is Yuddhiṣtira in his righteous way. Even at this point of time, he could have very well taken Bhīma and Arjuna. Because we can see in the whole Mahabharata, Bhīma and Arjuna are people with exceptional qualities.

None could over power of Bhīma in strength and Arjuna in archery. But Yuddhiṣtira was ready to loss both of them and pickup one child of mother Mādri. So this is how Yuddhiṣtira is the perfect person. He always follows the righteousness. He is not unjust at all. Pleased with Yuddhiṣtirā's choice, Yakṣa brought all his brothers back.

Conclusion

The Mahābhārata epic which is a reservoir of great wisdom, always provide great lesson for leading an ethically enriched and socially enlightened fruitful life. That is why it is called Sanātana. That means the stories and lessons are relevant

for the wellbeing of humanity. When Yuddhiṣtira was in real trouble, the questions asked by Yakṣa reflect the spiritualistic explications of serious world troubles and they were answered with brevity.In some instance it is not easy to understand the meanings of the questions and the answers and hence more trustworthy interpretations and explanations are necessary for getting the real sense of such questions. The Yakṣa praśna expounds profound moral truths and ethical ideals that are worthy of study, reflection and observance in action. The narrowminded people pursue Dharma for the sake of wealth but broad-minded ones pursue Dharma for the sake purification of the mind. The Mahābhārata lays down that dharma should be performed for the sake of Dharma only and not for the sake of enjoyments and desires. The only satisfaction is that one has done one's duty. Virtue is its own reward of one's own relentless actions. Everybody who is desirous of leading a worthy and fruitful life should study the purport of the questions and answers in the Yakṣa praśna.

Endnotes

1. K. Bālasubramaṇia Iyer, Yakṣa Praśna, page no; 3
2. Ibid, page no; 3
3. Ibid, page no; 4
4. Ibid, page no; 4
5. Ibid, page no; 4
6. Bagavad Gīta ; page no 2.25
7. K. Bālasubramaṇia Iyear, Yakṣa Praśna, page no; 3
8. Ibid page no; 4
9. Taittirīya Upaniṣad, page no; 2.1.1
10. K. Bālasubramaṇia Iyer, Yakṣa Praśna, page no; 6o
11. Ibid page no; 60
12. Ibid page no; 3
13. Ibid page no; 4
14. Ibid page no; 68
15. Ibid page no;74
16. Manusmrithi, page no; 8.15

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The Panchakanya Generous Holy Woman of Myth

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Abstract: One such group of unique femininity is the Panchakanya of myth. They are a group of iconic women from the Hindu epics, the Ramayana and Mahabharata. It is considered that nature embodies itself in five forms — Earth, water, fir, wind, and sky. Each Kanya is born of one of these components, and these five elements of nature create the qualities of their characters. It is accepted that only the thought of these ladies Ahalya, Tara, Mandodari, kunti and Draupadi can disassemble sins. Surprisingly, all of them are married and even have relations with other males. They not-of-born of the five kanyas, none quite measure up to the standard of monogamous chastity, commended so overwhelmingly in our culture. Each has had either an extra- marital relationship or more than one husband. Why should invoking these Panchakanyas be extolled as redemptive and why, indeed, is the intriguing term Kanya applied to them.

Keywords: Glorified, Misinterpretation, Evoked, Feminist, Argumentative.

Introduction

Women hold significant position in Hindu Dharma, such as Mother, Nurturers, Provocateurs of battles, Propagators of wisdom etc. The five noble women frequently mentioned in Sanskrit Pura as are known as the Panchakanya. Whose stories are believed to absolves sins when their names are recited. They are a group of iconic women from the Hindu epic, the Ramayana and the Mahabharata. Of this group three — Ahalya, Tara, and Mandodari — belong to the Ramayana, the epic composed by Valmiki, the first seer-poet. Draupadi and kunti are celebrated in Vyas's Mahabharata. The five holy noble women are called Panch Kanya is the one who possessed their virginity and could revitalize it. This power owing to their purity was majorly the result of directing a holy, appropriate, and responsible life in thought, in word and in action thereby the most purified and most genuine of conduct even in the most difficult times. The literal meaning of 'Kanya' means 'girl', 'maiden', or 'Virgin'. Although the five females are all married, sometimes with multiple males, this was the word selected to represent them rather than the word 'nari'(woman) or sati (chast wife), which was then challenged by intellectuals. In ancient Hindu texts and holy writings, these females are expressed as young girls and not women. They are so purified that even through the fire they could pass injured. Such ideal lives have only been portrayed by five women and hence they recognized for it. Here are the five women (Panch-Kanyas) who evoked such qualities Even more so is the celebration of each as Kanya, not as nari (woman) or sati (devoted to the husband). Each of them is depicted as extremely beautiful and virtuous. In analysing what is known about them, we are surprised, for these heroines of Ancient myth turn out to be, quite unexpectedly, guides for us in the twenty -five centuries.

As we shall see, the key to the mystery of these five 'Virgin' maidens lies in the type of sexual encounters they have with non husband, encounters that are neither rape nor adultery but are, in fact, quite unique. Even more so is the celebra-

tion of each as Kanya, not as nari (woman) or sati (devoted to the husband).

1. AHALYA —

In traditional Hinduism, Ahalya is extolled as the first of the Panchakanya. The first woman is Ahalya, who was not born of a human mother. She was born of water. Brahma formed her form all things beautiful, to be the symbol and carrier of beauty. Gautam Rishi's wife She was attractive. When the God Indra was wandering around close to the spot she lived with her husband. Indra at that point saw Ahalya and was mesmerized by her charm. one day in the absence of Gautam Rishi, Indra came to their hermitage in the mask of Goutam Rishi. Ahalya loved her husband a lot. Indra, who was changed in to Goutam Rishi through enchantment, took benefit of his absence and got i timed with Ahalya. At the moment, when they were getting close, the actual Goutam Rishi stepped in and after catching his better half in an objectionable situation with someone else. Gautam Rishi was enraged. He cursed Ahalya and transformed her in to a stone. Ahalya was strongly devoted to her husband however as Indra betrayed her, she was required to face the terrible punishment for the wrong she never committed. Due to her tolerance and the passion of her ascetic devotion, Ahalya was depicted as shining but hidden from the world like the sun covered by dark clouds. The point, Lord Rama stepped on it; she recovered her human form. Rama came to her side and announced her innocence in this incident. In the end, Gautam returned to her like the water, maintaining a firm heart through hard times, Ahalya is the embodiment of patience. That is why she is regarded as a virgin. Also, Ahalya was a perfectly planned creation by Brahma himself who described Ahalya as

"śreṣṭha śubhalaksaṇāmcārusarvāngī dṛiṣṭvā rupaguṇānvitām"

– ideal with auspicious features, a lovely being with beauty and virtue. (Brahma Purāṇa),

2. TARA —

Tara, a heavenly nymph, was born of the wind. According to the Ramayana, Tara is the Queen of kiskhkindha and spouse of the monkey(vanara) king vali. After being widowed, she turns in to the wife of Sugriva,Vali's brother. She was an Apsara who rose from the churning of the milky ocean. After Vali is believed dead in a war with a demon, his brother Sugriva becomes monarch and accepts Tara; nonetheless, Vali returns and recaptures Tara and outcast his brother, accusing him of disloyalty. When Sugriva Challenges vali to fight, Tara cleverly Suggests Vali not to accept because of the previous union with Rama. Vali suspected that Tara was supporting Sugriva so he deserted her. He battles with Sugriva and was killed by Sri Rama. His last Words to Sugriva were to pursue what Tara says. She always wanted Good for her husband even after he abandoned her. Tara is a symbol of intellect, diplomacy, and courage, whose counsel went unheeded until it was too late.

3. MANDODARI —

Mandodari also from the Ramayana, Mandodari was the beautiful and pious chief queen of Ravana, the demon king of Lanka. Mandodari represents wisdom and loyalty in the most difficult of circumstances. Even while married to a demon, she maintained her own piety and righteousness. Mandodari was born from the Sky. Mandodari was gorgeous as well as intellectual. After getting seduced by her beauty, Ravana married her. Mandodari was the daughter of the demon king Mayasura. Hema was the mother of Ravan's wife Mandodari. Being the daughter of Apsara. Due to the boon of Lord Shiva, Mandodari was married to Ravana. Man-

dodari desired a boon from Lord Shiva that her husband be the most learned and influential on earth. Ravan was an extremely intelligent scholar. He was very proud of his power, and devotion to Lord Shankar. Ravan abducted Sita, masking himself as a beggar, while Rama was away to fetch a golden deer to delight her. In the great battle between Lord Ram and Ravan, Lord Ram killed Ravana and released his wife Sita.

After Ravan's death, Lord Rama advised the marriage of Mandodari to Vibhishana. Mandodari declined to accept this proposal. After this, once Lord Ram along with Sita, went to persuade Mandodari. Then Mandodari, a great intellectual, realized that religiously, logically, and virtuous it would not be immoral to marry her brother-in-law Vibhushan. After this, she accepted the marriage proposal. The Ramayana describe Mandodari as beautiful, holy, and moral. She is glorified as one of the panch-kanyas (five girls), the recital of whose name is believed to be Destruction of sins.

4. KUNTI —

Kunti also from the Mahabharata, Kunti was the mother of the eldest three pandava brothers (Yudhishthira, Bhima, and Arjuna) and the biological mother of karna. Kunti represents the complex challenges and sacrifices of motherhood and fate. She is a symbol of great wisdom and inner strength in the face of destiny. Kunti emerged in the invocation for the panch-kanyas almost as often as Sita. kunti, like Sita, also denotes the Earth. Her Childhood name was pritha, which means 'Earth'. Yaduvanshi king Surasena had a daughter named Pritha and a son named Vasudeva. Surasena handed over her to Kuntibhoja, his cousin brother who was childless. Kuntibhoja named this girl Kunti.

In this way, Pritha i.e. kunti stayed away from her real parents. Even as an adolescent, kunti was known for her hospitality to the guests of her royal adopted father. Kunti was the wife of king pandu of Hastinapur. She is often regarded as one of the leading ladies of the Mahabharata. It is said that one day, she pleased the sage Durvasa with her service and was given a boon that could invoke any God to produce a child. Immature and inquisitive, kunti summoned the luminous sun God, Surya, who emerged before her and gifted her with a child named karna. Still unmarried and worrying about bringing shame to her clan, kunti floated the child down the river. A few years later she was married to king pandu of Hastinapur, who was cursed to die when he intimated with his wife. Pandu asked kunti to summon her boon and take children thru the Gods so that his royal clan could continue. Along with karna, kunti had three more sons named Yudhishthir, Arjun, and Bhima. Nakul and Sahadev were the sons of Madri, pandu's second wife. Kunti, aware of her duty as a queen, called the gods again and took Yudhishthir from Dharmaraj, the God of co-wife, Madri, who took Nakul and Sahadev from the twin God of healing, the Ashvinis. After the demise of Pandu, Madri attempted Sati on pandu's funeral pyre, in which she ignited herself to death to join her husband in the hereafter. Kunti was then left isolated with five sons to look after. Kunti returned to Hastinapur with hers and madri's sons, both of whom she loved and valued as if they were her own, for the rest of her life. Kunti is an intellectual mother and woman who is skilful in analyzing situations and making the right decisions. Kunti confronted problems throughout her life. We find her fine intelligence when she motivates her sons for the war. when an epic battle between the Pandavas and Kauravas is near, kunti reveals to karna about being his mother and gets him to vow to her that he will not kill any other pandav, excluding Arjuna. After the war,

in which the Kauravas and karna were destroyed, kunti with the parents of the Kauravas went to the forest and spent the remaining life in devotion. She died in a forest fire. Hence her courageous spirit, her responsible behaviour, and her tolerance in facing all odds can be an inspiration to the current generation.

5. DRAUPADI —

Draupadi from the Mahabharata. Draupadi considered as one of the panchkanyas or Five Virgins, is one of the most important female characters in the epic Mahabharata. Draupadi is the central heroine and the shared wife of the five pandava brother. Draupadi represents honor, resilience, and righteousness. Despite her marriage to multiple men, which was considered unusual, she is revered for her steadfast character and defiance of patriarchal norms. Draupadi emerged out of the 'Fire' of the yagya performed by king Drupad, of panchal. Arjuna won Draupadi's hand by finishing a challenging and skilful archery contest at the Swayamvar. She had won over by Arjuna, but because of some misinterpretation between the five brothers and their mother, she had to wed five Pandavas. She surrendered her desires to maintain the bond powerful between five brothers.

Draupadi was an early feminist because she was the woman with her own opinion and not the one to pursue her husband. Draupadi was smart, and fearless and would often guide her husband in to action. She talks for herself. Pandavas continually depends upon her for decision -making. Krishna saved her dignity when she was insulted at the court of Hastinapur. Draupadi was so dedicated to her husbands that she followed them into panishment and gave up the ease of palaces. Draupadi is enraged by the Pandavas incapability to defend her. She was desperate for vengeance on Kauravas who abused her and her family.

Draupadi was practical and Argumentative. She had her uniqueness. In many ways, she was similar to her husband and often handled Pandavas. She was far ahead of her time. Because of her righteous behavior, courage, and authoritarian nature, she became an iconic in the history of world literature.

Conclusion

Panchakanya as sacred female figures whose names are believed to destroy sins and as embodiments of feminine ideals within Hindu culture. A common area of study connects each Panchakanya to one of the five classical elements of nature-Earth, water, fire, wind, and sky — which represent the qualities of their characters. Research investigates the perplexing designation of these married women as 'kanyas', exploring various interpretations, including the ability to possess and regain purity or the significance of their unwavering moral integrity. The Panchakanya were the women who were ahead of their time. The Panchakanya are all stated to have had unnatural births and were born without the involvement of the matrix of a mother's womb. Kunti, who was the only one with a mother, was handed over for adoption at birth and split from her mother. Each of them experienced the dissatisfaction of love and the suffering of loss. Ahalya was raped, Draupadi had multiple husbands, Tara and Mandodari's husbands did not hear their guidance and were destroyed, departing them to marry their respective younger brother-inlaws.

They were not the perfect ladies described in books, films, and popular legends years later, but they are the embodiment of prominent wives as recorded in ancient texts of India. The Panchakanya were the women who were ahead of their time. The world initated with Adi Shakti the one genuine pure form of power, and womanhood has developed since. Hindus adore Shakti, and Devi and idolize her

existence. One such group of unique femininity is the Panchakanya of myth. They are a group of iconic women from the Hindu epics, the Ramayana and the Mahabharata. It is considered that nature embodies itself in five forms — Earth, water, fir, wind, and sky. Each Kanya is born of one of these components, and these five elements of nature create the qualities of their characters since. Hindus adore Shakti, and Devi and idolize her existence.

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Amitav Ghosh's novel *The Calcutta Chromosome:* Historicizing western medicine in Colonial India

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Abstract: This paper analyzes Amitav Ghosh's novel, The Calcutta Chromosome, as a work of historiographic metafiction that critically examines the history of Western medicine and colonial scientific research in 19th and early 20th-century India. The novel fictionalizes the historical figure of Ronald Ross and his discovery of the malaria parasite's transmission, but uses this narrative to expose the hegemonic and coercive nature of colonial power. Ghosh challenges the grand narrative of British medical philanthropy by highlighting the institutional and financial motives (such as safeguarding European soldiers) behind the establishment of the Indian Medical Service (IMS) and the rise of 'tropical medicine.' The paper notes the official sidelining of native healing practices (Ayurveda and Yunani) following Macaulay's educational minute. Crucially, the novel introduces a parallel, 'silent' narrative of indigenous knowledge and occult practices—represented by characters like Murugan and Mangala—who manipulate mainstream research from the fringes, suggesting that Western scientific history is incomplete, filled with absences and hidden realities. Ultimately, Ghosh's work de-centers the Nobel Prize-winning narrative to explore the complex intersection of power, knowledge (as theorized by Foucault), and colonial control over the colonized body.

Keywords: Historiographic Metafiction, Colonial Medicine, Ronald Ross, Hegemony, The Calcutta Chromosome.

Amitav Ghosh, in his novel, *The Calcutta Chromosome*, brings in the story of Ronald Ross and his journey in the discovery which proved that malarial parasite are carriers of the deadly disease malaria. The novel charts the arrival of the groups of scientists in India and other colonies at different junctures in the 19th century and the early part of the 20th Century. It is shown as a necessary step to carry on research which was supposed to be prerogative of only the European scientists working in the field of medicine. Amitav Ghosh, brings in historical figures from the field of scientific research and presents them as character in the plot of the novel. Some of them have been obliterated from the history of British India as marginal figures unlike say Ronald Ross, who stands out for his singularly famous work on malaria. The novel introduces Ronald Ross as a fictional character although the readers are well aware of his existence as a path breaking scientist in the history of British colonial rule. The tone is reminiscent of a writer of a biography who wants to bring in as much objectivity to the matter as possible. However, both the historical verifiability and fictional imagination at two ends of the spectrum holds it into question. Are the characters in the novel merely historical or are they fictional: perhaps both.

The narrative goes into detailed account of the disease-malaria, its characteristics, its nature, the climate and geography where it is more likely to spread. The details of his life provided are historical but when Ghosh passes it on to the story/

fiction and he deliberately passes on wrong information thereby establishing it to be quasi-historical. This gives the reader a sense that what he/she is reading is not a biography but fiction. The scientist named Jauregg is introduced in the text when the central character, Murugan, explains Antar, another character, the context of the disease malaria, that: "malaria isn't just a disease. Sometimes it's also a cure'. (*The Calcutta Chromosome* 46).

If we look at the history of colonial or rather western medicine in India it takes as on a journey of how British India despite all its efforts to introduce western medicine in India, took a long time a make inroad into the colonial state. Here the focus is twofold-one, the general medicine which was introduce by British in India as a method of curing the ill and second, the research that was pursued to heal certain epidemic diseases which killed the masses in great numbers. Amitav Ghosh primarily deals with the second issue in his novel *The Calcutta Chromosome*. Western medicine introduced by colonial rulers of British India, had a far-reaching sway over most of the colonial nations of Asia, Africa and Latin America.

Deepak Kumar, writes in his essay "Medical Encounters in British India, 1820-1920" published in the *Economic and Political Weekly* that, differences between the native systems of medicine and colonial medicine was harped on to establish the white supremacy. Kumar writes, "it was a double-edged weapon; it could 'distance' and 'universalise' simultaneously: one side emphasised the intrinsic difference between the two cultures while the other 'worked' for scientific hegemony.

As far as the implementation and acceptance of western medicine is concerned. David Arnold in his book, *Colonizing the Body* writes: "Western Medicine is often seen as having had only a superficial impact on India, confined to the small "enclaves" of the army and the European community in India and, even as late as the 1940s and 1950s as having made little impression upon the beliefs and practices of the great majority of Indian population" (4). Arnold further states that there are contradictory claims that western medicine is also seen as one of the "most powerful and penetrative parts of entire colonizing powers, one of the most enduring, and, indeed destructive or distorting legacies of colonial rule in India s many other parts of Asia, Africa and Latin America." (4)

These contradictory claims of the influence of western medicine or the complete failure of it brings the point across that western medicine was indeed enforced by the British colonizers on India as on most of these other colonies of the British Empire. Without looking at the consequences that western medicine would have on the subjects, the British administration brought in doctors, practitioners, researchers through the body of the Royal Society of Medicine to carry on their research and experiments on the Indian populace. Although there was resistance in the form of complete distrust of western medicine and the reliance on *Ayurvedic vaidyas* and *Yunani Hakims*, yet after a point in the early point of the 20th century, the British administration was successful in building up hospitals and dispensaries to carry out the plan of implementing western sciences and medicines in the Indian subcontinent.

David Arnold studies the complex socio, political, historical and ideological stance of the colonial state administration in dealing with diseases and its cure in British India. Arnold understands the colonial state's use of the physical being to establish the agenda of the hegemonic state, a state which could be understood in

light of the theoretical understanding formulated by Michel Foucault in *Discipline and Punish*, *The Birth of the Clinic* and *Power/Knowledge*. From a close study of the influence of western medicine in India Arnold writes that "colonial rule built up an enormous battery of texts and discursive practices that concerned themselves with the physical being of the colonized (and, no less critically, though the inter-connection is seldom recognized of the colonizers implanted in their midst) .Colonialism used or attempted to use the body as a site for the construction of its own authority, legitimacy, and control. In part, therefore, the history of colonial medicine, and of the epidemic diseases with which it was so closely entwined, serves to illustrate the more general nature of colonial power and knowledge to illuminate its hegemonic as well as its coercive process." (*Colonizing the Body* 8)

In order to establish the legitimacy of the research on epidemic diseases the environmental and climatic reasons are stated. The term 'tropical medicine' was formulated in order to define the late eighteenth, nineteenth and early twentieth century studies and medicine in the specific environmental advantage of tropical landscapes and warm climates. Climate-hot, humid and conducive for the germination and proliferation of certain life-threatening epidemic diseases paved way for successful experiments to the carried out in India.

Another reason behind the nineteenth century focus on western models of medicines rather than the texts on Ayurveda by Susruta or Caraka or the Yunani medicine was the administration's decision to form on western medicine propagated by T.B. Macaulay in his "Minute on Education" (57). By categorically comparing all branches of knowledge and Indian thought to that of the west as a whole, Macaulay had concluded that only if western English education is implemented than it "will expand the intellect of man" (57).

So, with this western medicine started to be taught in institutions in India side - lining texts like that Indian healers Susruta and Caraka. Moreover, IMS was set up in the mid eighteenth century to "provide medical assistance for the armies of the English East India Company. The recruits under the IMS were employed in wide range of civilian and military duties in hospitals, mental asylums, prisons, they also supervised dispensaries, staffed medical schools and research institutes, and also directed the sanitary services. (62)

Ronald Ross, the historical figure drawn from a fictional point of view is show as an officer of the Indian Medical Service. (*The Calcutta Chromosome* 45).

Ronald Ross, the historical figure drawn from a fictional point of view is show as an officer of the Indian Medical Service. (*The Calcutta Chromosome* 45).
Herein lays a three-fold overlap in terms of (i) the portrayal of the historical figure of Ronald Ross, (ii)a fictional narrative, the vast array of history of IMS, describing both Ross and his works, existing till date and (iii) that of Ronald Ross's own autobiographical account of his life in his memoir.

Murugan tells Antar that by noting down each and every minute of his life in his memoir, Ronald Ross wants to say it all the people. Murugan tells Antar. "You've got to remember this: this guy's decided he's going to re-write the history books. He wants everyone to tell know the story like he's going to tell it; he's not about to leave any of it for grabs, not a single minute of he can help it" (*The Calcutta Chromosome* 44). The speaker wants us to believe that the story about Ronald Ross life and works which is narrated here is right out of the history written by him and so the claim of veracity is made. Thus, the unfolding of the discovery of malarial parasite in front of us is real, although we are aware that he is a

historical figure and the narrative is fictional, hence the story could not be taken as utterly factual. There has to be elements of fiction within the story of his life.

Murugan describes Ronald Ross' life even the minute details as though he has seen it himself. We know this is not the case because the intervening gap is that of a century. Murugan arrives in Calcutta a century after Ronald Ross arrives in Calcutta in 1895.

Historiographic metafictions use a technique whereby certain dates which a relevant to a certain historical epoch are either shown from a different perspective or their dates are postponed or advanced to create a metafictional distancing from the original dates. This technique helps in giving this idea to the reader that what they are reading is fiction and not history. In *The Politics of Postmodernism*, Linda Hutcheon defines this in relations to Bertolt Brecht's alienation affect (84-85). While getting engrossed in the narrative the reader tends to treat each and every aspect of the character as historically verifiable. When a character from the novel like Murugan claims that Ross's life is recorded in history minute by minute this Ronald Ross is both the Ross who lived physically and also the Ross whom Ghosh was drawn from a completely fictional point of view. Ghosh' purpose is not to recount his life but to place Ross in the context of colonial medicine. So, rather than being a historical narrative it tends to be a historiographic metafiction which deal with history and historiography to explore not only the presence but also the absences in history.

Now if we could roughly divide the text into two distinct categories –(i) Western medicine and its practice and (ii) Native healing processes, in which there are occult practices, worship of Gods & goddesses, séances, and such other practices.

Here the interesting twists to the plot comes when it shows how the native healing practices survive the onslaught of the western medicinal practices by developing survival strategies like using scientific experiment and their subsequent discoveries for their purpose. The subliminal practices were on the fringes. And the term he uses for the fringe, marginal medicinal practices of the natures is termed as 'Silence'.

The purpose is to show how despite the brouhaha over western medicine, there was thriving native medicine which always remained on the fringes even through the common man really took to it.

In the previous discussion we have seen how western medicine under the umbrella of IMS (Indian Medical Science), had a stronghold over epidemic diseases, there research and cure in the colonies of the various European mercantile companies and their empires. The credit for the path breaking research in Malaria is vested in Ronald Ross. However, he had to struggle to even get hold of the material, samples of research because the French and the American in John Hopkins were the key scientists in this field. And as suggested in the novel as well as history written by scholars O.P. Jaggi and even the IMS Gazette, the Englishmen were not allowed to get their hands on malaria research or for that matter any research pertaining to tropical epidemic diseases.

Amitav Ghosh not only explores the currents and cross currents that existed in the mainstream East India Company supported medical research but also the parallel existence of Eastern medicine in the early colonial period to the early 20th century breakthroughs in various researches that changed the way in which such medicine existed and flourished. The immediate beneficiaries were of course the sol-

diers and officers affected by diseases in the various colonial enclaves like officer's colony or the jail and such other enclaves of British or other colonial officers.

This concern for the native healers and their parallel existence has been introduced to bridge the gap between the observation, objective reality and the unobservable, the hidden reality below the surface. This has been explored through the character of Murugan himself.

The introduction of the idea of parallel healing practices is done through the inclusion of element of thrill: a journey that Murugan embarks upon in a *whodunit* fashion.

Murugan's sudden disappearance from New York leads Antar, his Egyptian friend, and his computer, Ava, on a journey to find out the whereabouts of Murugan. Murugan is then traced in Calcutta frantically running on a street to reach Rabindra Sadan to accomplish what he considered a pilgrimage – a visit to Ross's memorial. Just as he reached Rabindra Sadan he heard a voice loud and clear which spoke these words.

"'Every city has its secrets', the voice began, 'but Calcutta, whose vocation is excess, has so many that it is no more secret than any other. Elsewhere, by the workings of paradox, secrets live in the telling: they whisper life into humdrum streetcorners and dreary alleyways…. But here in our city where all law, natural and human, is held in capricious suspension, that which is hidden has no need of words to give it life; like any creature that lives in a perverse element, it mutates to discover sustenance precisely where it appears to be most starkly withheld – in this case, in silence'." (The Calcutta Chromosome 21).

Murugan's interest was not limited to the works of Ross he was equally or more interested in "his notion of the so-called 'Other Mind' a theory that some person or persons had systematically interfered with Ronald Ross's experiments to push research of malaria in certain direction while leading it away from others." (The Calcutta Chromosome 31)

He had earlier written a piece with what the narrator describes as "the unfortunate title 'An Alternative Interpretation of late 19th Century Malarial Research: Is there a secret theory?"(31). It was met with lot of hostile reception as his earlier article entitled, "Certain systematic discrepancies in Ronald Ross' account of Plasmodium B'."

Here lay the inception of the plot into a scientific thriller. While Murugan's interest in the secret history of research compels him to reach Calcutta after having persuaded his company life watch to create a small research project in Calcutta to allow him to reach Calcutta on August 20, 1995 to commemorate what "Ross had designated as 'World Mosquito Day' (32). He soon disappeared after having reached Calcutta on what his boss term as "wild- goose chase" (40)

Two parallel narratives run in this plot. One the narrative of Ronald Ross and the history that encapsulate the entire colonial medicine practitioners and its relative phenomenon, the second one, where fictional characters like Murugan, Lutchman, Mangala, Urmila, Antar and others appear to explore the silent practices of the time.

There are multiple times when there is an interaction of the historical character with the fictional. Like the scene where Elijah Mouree Farley (scientists of John Hopkins University) both historical & fictional at the same time interacts with Lutchman. DD Cunningham, another such character interacts with Lutchman, while Elijah is forced to leave the station after having led to a near death experi-

ence and Cunningham is forced to leave for Madras via Rampur, a mysterious place which is mentioned again and again in the novel.

Here, I need to introduce certain key concepts that help us in our understanding of how 'western' medicine got legitimized in order to sideline the native healing methods that existed for ages. Projit Bihari Mukharji gives detailed historical analysis of western medical practices, its politics and its fall outs in his work, *Nationalizing the Body: The Medical Market, Print and Daktari Medicine.* He explains how the very act of "nationalization of the body" was a process" which actualized the nation by vernacularizing 'western' medicine" (*Nationalizing the Body* 28). What it ensured was that the western texts were written in 'vernacular languages' and became important official source in the practice of the western medicine among the Indian *daktars* (28). Thus, western medicine reached the Indian common man through there vernacular texts and quacks unqualified doctors or *daktars* as they were addressed.

Another aspect of western medicine was that the proliferation and spread of western medicine had a certain purpose which was political in nature: "not merely as a liberationist project directed against the colonization of the body but also one to establish new hierarchies of domination." (Pg. 28).

Till the time Lutchman appears in the narrative, Ghosh attempts to give a chronological account of Ross's discovery leading to the Nobel Prize in medicine, almost in a synchronic manner on the lines of how the history of colonial medicine has been written. Ghosh brings in a small rupture in the historical narrative by focusing on scientist who have been side-lined in history and more so from public imagination.

Till this point *The Calcutta Chromosome* almost seems like a historical novel, however, the points where he digresses from the general understanding of western medicine – as a saviour for the poor and diseased natives is where he this novel turns into a fabulative text. Ghosh's fiction brings the internal and external dynamics that lay within the promotion and practice of western medicine in India. It was not a philanthropic, humanitarian act but rather a very complex field of the interplay of power of the colonisers that lay in the working of physicians under the IMS or even the projects that the British government took over during the 19th century and 20th century in India. The increased cases of patients with epidemic, less among the general native population and more among the British soldiers living in enclaves and railway settlements forced the British government to divert its finances towards the practice of western medicine

Michel Foucault in his book *The Birth of the Clinic* writes how the entire discourse of medicine surrounds round the idea of the normative versus the abnormal deviation – the discourse plays out in the concept of healthy as different from the ill. He writes:

"Medicine must no longer be confined to a body of techniques for curing ills and of the knowledge that they require; it will also embrace a knowledge of a *healthy man*, that is, a study of *non-sick* man and a definition of the *model man*." (*Birth of the Clinic* 34)

Foucault writes: "Whether contagious or not, an epidemic has a sort of historical individuality, hence the need to employ a complex method of observation when dealing with it. Being a collective phenomenon, it requires a multiple gaze; a unique process, it must be described in terms of its special, accidental, unexpected qualities." (*The Birth of the Clinic* 25)

This kind of research, say in the context of the 18th and 19th century studies on epidemics, being carried out in countries like India with a tropical climate had its forward and backward linkages to the funding and proliferation of medical research in the colonies and the colonial government of the British as well as the other Europeans. Thus, the entire field of the research and its impact of the treatment of epidemic diseases in the colonies were centred round the discourse of the power of the colonial state and government over the subject of its colonies. The army enclaves, the hospitals, the medical services, the settlements all of these served the purpose of western medical research in the colonies. The epidemics were routing the army men as well as the officers posted in the colonies such as India, Malay, Burma, and other countries leading to a threat to the empire building. This also led them to turn the natives into guinea pigs who did not even an iota of knowledge about what was being done to them.

In *The Calcutta Chromosome* Ghosh's strategy works in re-imagining certain aspects of colonial medicine which has not been documented in official history. While most of the texts offer a grand narrative of the British philanthropic mission of eradicating epidemic diseases in India, Ghosh looks at how this entire discourse of colonial medicine was not a one-dimensional story of the Nobel Prize winning endeavour of Ronald Ross. Without offering definitive answers Ghosh teases the reader to explore what lies within the domain of colonial medicine endeavours and how the arena has been explored neither in official historiography nor in political discourses.

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Yuktāhāra: A Yogic Blessing to Mankind

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Abstract: The entire world is suffering from a restless attitude due to becoming part of a worthless competition. As part of this meaningless competition, people from all sects, religions, cultures, classes, ages, sectors, and occupations try to achieve something beyond their necessity and capacity. This unethical and unhealthy competition increases the fear of losing slowly. In the end, it becomes the root of behavioral disorders, physical disorders, and mental disorders. It is a matter of joy that those physically and mentally exhausted people are taking shelter in the abode of yogic science. Through the practice of different *āsana*s, *mudrā*s, *bandha*s, *kriyā*s, *prāṇāyāma*, meditation etcetera under the able guidance of experts, they make themselves physically fit by preventing and curing ailments. The concept of *yuktāhāra* is one among them. It is always true that the physical body cannot be sustained and nourished without food. But Yoga makes this food nectar by prescribing perfect quality, measured quantity, and proper schedule for food. *Yūktāhāra* does not promote fasting or overeating. It recommends those foods which are nutritious, easily digestible, proper, pure, and agreeable. The practice of this truly measured diet brings physical strength and mental stability which are necessary to make a practitioner fit for the further journey in the path of Yoga. Nowadays, yogic practices seem to be the best practices for the welfare of mankind.

Keywords: Yoga, *Yuktāhāra*, *Mitāhāra*, *Mitabhojana*, Balanced diet, Food, Nutrition, Physical and mental well-being.

Introduction:

It is the age of competition for competition. People from all around the globe, from all sects, religions, cultures, classes, ages, sectors, and occupations have become part of this rat-race. This global trend leads everyone to achieve something beyond their necessity and capacity. As a result of this needless competition, by hook or by crook, an idiot desires honor; a poor wants luxury. No one is satisfied with his condition. A sound of dissatisfaction can be heard from every corner of today's society. No one is ready to understand and practice the concept of *saṃtoṣa* (contentment) that brings the highest happiness.[1] Rather the ignorant people, having no interest in *saṃtoṣa*, are increasing their dissatisfaction at every moment being the competitor of this unnecessary competition. Sometimes they even take part in a race without any reason. Everyone is competing with everyone. At the worst level of this attitude, one starts to compete with himself. Noteworthy is, practitioners of this attitude become tired in and out. Still more, it silently kills one's self-confidence by gradually increasing the fear of losing. Thus, a person becomes totally exhausted and easily comes under the clutch of behavioral disorders, physical disorders, and mental disorders. Now, being less confident and helpless, people are compelled to forget their own skills and depend on others. In this situation, they are also compelled to accept the superiority of artificial intelligence instead of natural intelligence.

However, it is a matter of joy and pride that some of these exhausted people are trying to find out a true solution to get rid of diseases, stress, lethargy, restlessness, anxiety, fear, anger, insomnia, and so on. After exploring various thoughts and techniques, they finally take refuge in the abode of Yoga. Yoga prescribes a practical solution to every problem. The science of Yoga makes a human being physically healthy, mentally calm, and spiritually enlightened. That is why, the popularity of Yoga is clearly roaring in all corners of the world. Yoga seems to be the best transformation tool that mankind ever has had.

It is beyond doubt that Yoga is a *Mokṣaśāstra* (the science of salvation). The final goal of this science is to attain *kaivalya*, the ultimate freedom from all kinds of afflictions. Ideally, this science is not merely for maintaining good health. It primarily teaches some techniques like *āsana*s, *kriyā*s, *mudrā*s etcetera to bring physical wellness because good health is necessary to make a practitioner fit for the further journey in the path of Yoga. In a nutshell, through yogic practices, one can overcome body-mind conflict and can get final rest in his own state.[2]

Nevertheless, we cannot omit the therapeutic importance of Yoga. Most of the time, a physically and mentally down person enters into the domain of Yoga to get a long-term solution. Yoga takes care of them with a holistic approach. Through the practice of different *āsana*s, *mudrā*s, *bandha*s, *kriyā*s, *prāṇāyāma*, meditation etcetera under the able guidance of experts, they make themselves physically fit by preventing and curing ailments. Through different yogic therapies, people get mental relaxation and healing. Thus, by abiding by the yogic prescription, a person experiences psychological and physiological stability and regains cheerful enthusiasm. In fact, this therapeutic aspect of Yoga is one of the most important reasons why Yoga is becoming the most reliant abode of a disturbed person.

Every single yogic habit has some positive impact on our body or mind. For instance, *āsana*s are an important tool to get relief from different types of body pain. Meditation leads us to a higher level of concentration and makes us calm internally. Interestingly, an appropriate diet is essential for both a true practitioner of Yoga and a seasonal practitioner of Yoga. In fact, a good food habit is beneficial for all. A moderate diet is always good for keeping health sound. In Yoga, the concept of restrain in food is termed as *yuktāhāra* or *mitāhāra*.

***Yuktāhāra*: The concept in brief**

Food is a basic need to survive. Keeping this fact in mind, every branch of Indian knowledge systems emphasizes the importance of food from different points of view. For example, we can point out the famous *pañcakośa* theory (the five-sheath theory) that is based on *Taittirīya Upaniṣad*. These five sheaths are the five layers of human individuality or personality. These sheaths explore the mechanism of body, mind, and spirit. Among these five, the first sheath is called *annamayakośa* (the food sheath) and is identified with the gross body. It specifies that the physical body cannot be sustained and nourished without food. What kind of food should be taken? *Viduranīti* gives a short and sweet answer to this question. According to Vidura, a person who wants his physical well-being, must take that kind of food which is edible, easily digestible, and beneficial for the health.[3] *Cāṇakyanīti* (4/8) states that inedible food consumption (*kubhojanaṃ*) burns our bodies. The habit of taking food before proper digestion is poisonous to health.[4] It is also believed that the availability of edible food and the good digestion power to digest that food both are blessings of great austerity.[5] So, various aspects of food

have been explained in the different streams of Indian knowledge systems. But, the *Yogaśāstra*, having a practical and scientific approach, takes this idea to a new height.

Śrīmadbhagavadgītā, one of the most authoritative texts of Yoga, considers every aspect of human life as Yoga. This unique treatise of Yoga defines Yoga from different viewpoints. In this article, the term *yuktāhāra* is taken from one of those popular definitions of Yoga. In its sixth chapter, Lord Śrīkṛṣṇa beautifully says—

yuktāhāravihārasya yuktaceṣṭasya karmasu/
yuktasvapnāvavodhasya yogo bhavati duḥkhahā//

(*Śrīmadbhagavadgītā*, 6/17)

According to the etymology, Yoga means union (*yujir yoge*), concentration (*yuja samādhau*), and control (*yuja saṃyamane*). In this definition, the Lord establishes the real nature of control. Yoga is an all-round balance in life. A person, who is restrained in food, recreation, action, sleeping, and waking, attains a perfect balance that leads him towards a world which is free from all sorrows. So, a perfect balance in every aspect of life brings separation from afflictions which is the real goal of Yoga. Interestingly, *yuktāhāra* is placed first in this list. It indicates that a moderate diet is a primary requirement to bring a proper balance in life. The actual significance of the term *yuktāhāra* is also categorically explained in *Śrīmadbhagavadgītā*. Neither too much eating nor not eating at all is praiseworthy in Yoga.[6] Rather, Yoga prescribes a middle path between these two which is *yuktāhāra*. It is not only a concept but also an art for maintaining a true balance in the consumption of foods.

This concept of *yuktāhāra*, measured diet, is termed as *mitāhāra* in different texts of *Haṭhayoga* and *Yogopaniṣad*s. *Haṭhapradīpikā* (1/38) mentions *mitāhāra* as the foremost among the *yama*s. *Mitāhāra* has also been enlisted as one of the ten *yama*s by *Triśikhibrāhmaṇopaniṣad* (*Mantra* part, 33), *Varāhopaniṣad* (5/13), *Śāṇḍilyopanoṣad* (1/1), *Jābāladarśanopaniṣad* (1/6). *Gheraṇḍasaṃhitā* (5/2) includes *mitāhāra* in the list of four prerequisites for *prāṇāyāma*. *Yogakuṇḍalyupaniṣad* (1/1-2) describes *mitāhāra* as one of the three methods for controlling *vāyu* (*prāṇa*). Again, *Darśanopaniṣad* (1/19) uses a new term *mitabhojana* in place of *mitāhāra*. Actually, *yuktāhāra*, *mitāhāra*, and *mitabhojana* are just only the synonyms of the same concept.

The concept of *yuktāhāra*/*mitāhāra*/*mitabhojana* as described in different texts of Yoga could be systematically summarized on the basis of these three significant points- a. Quality of food b. Quantity of food c. Time of taking food.

Quality of food

All yogic texts emphasize on the quality of food. Considering food as a primary need of human beings, yogic science is further concerned about maintaining a good quality of food. It is that seed from which the idea of nutritious food springs in the modern era. However, yogic scriptures establish this concept very clearly through categorizing the foods according to their quality and providing a long list of recommended and prohibited foods.

Śrīmadbhagavadgītā introduces three categories of food on the basis of their nature. These three types of foods are— 1) *Sāttvikāhāra* 2) *Rājasāhāra* 3) *Tāmasāhāra*. The nature of these three types of foods is being described in the bellow mentioned table—

Sāttvikāhāra (*Śrīmadbhagavadgītā*, 17/8)	***Rājasāhāra*** (*Śrīmadbhagavadgītā*, 17/9)	***Tāmasāhāra*** (*Śrīmadbhagavadgītā*, 17/10)
Sāttvika food is those kinds of foods that enhance life-span, enthusiasm, strength, health, contentment, and pleasure. These foods are juicy or sweet, bland, substantial or nourishing, and loving in nature.	The foods which cause sorrow, mourning, and disease are called *Rājasāhāra*. These foods are extremely bitter, sour, salty, very hot, pungent, dry, and burning in nature.	Those foods are *Tāmasa* which are cooked long ago or get very cold, dry, smelled bad, stale, left-over, and impure.

Obviously, *Śrīmadbhagavadgītā* recommends *Sāttvikāhāra* which are delicious to eat, and good for maintaining physical strength and mental cheerfulness.

Different texts of *Haṭhayoga* prescribe an elaborate list of recommended foods and prohibited foods to maintain a true *mitāhāra*. Here is a brief list of those foods—

Recommended Foods	**Prohibited Foods**
Foods which are pure, bland, sweet, and nutritious; wheat, rice, things free from husk, barley, green gram, black gram, horse gram, milk, ghee, cow milk products, sugar, butter, sugar-candy, jaggery, honey, dry ginger, betel, camphor, ripe plantain, cocoanut, pomegranate, grapes, lavali, dhatri, cardamon, nutmeg, cloves, rose apple, myrobalan, dates etcetera. (*Haṭhapradīpikā* 1/58, 1/62-63; *Śivasaṃhitā* 3/39; *Gheraṇḍasaṃhitā* 5/17, 5/21, 5/27-28,)	Foods which are bitter, sour, pungent, salty, very hot, very cold, dry, heated over again, burning, impure, hard, stale; (huge amount of) green vegetables, sour gruel, oil, mustard, sesame, alcohol, fish, meat, asafoetida, garlic etcetera. (*Haṭhapradīpikā* 1/59-60; *Śivasaṃhitā* 3/35; *Gheraṇḍasaṃhitā* 5/30)

So, yogic science promotes true diet quality by prescribing the best grains, drinks, fruits, vegetables, and spices. Foods with good quality bring stability by all means.

Quantity of food

Just like the quality of food, the quantity of food is also an important aspect of *yuktāhāra*. Both fasting and overeating are prohibited in Yoga. *Yuktāhāra* encourages us to take appropriate amounts of food. Various scriptures of Yoga instruct on this in their own way.

According to *Haṭhapradīpikā* (1/58), a person should leave one quarter of his stomach empty to maintain a measured diet.

Gheraṇḍasaṃhitā's suggestion is half of the stomach should be filled with food, one quarter should be filled with water, and the fourth quarter should be left empty for movement of the air.[7]

Vasiṣṭhasaṃhitā (*Yoga Kāṇḍa*) measures the diet differently. 8 *grāsa*s (mouthfuls) of food are recommended for ascetics. The forest-dwellers are suggested to take 16 mouthfuls of food. 32 mouthfuls are suggested for householders. Brahmacārins (students) could take food according to their needs. The rest are requested to consume a little less than their capacity.[8]

According to *Darśanopaniṣad* (1/19), abstaining from a fourth of the served food is the proper measurement for diet.

Yogakuṇḍalyupaniṣad (1/3) says leaving one-fourth of the stomach empty is measured diet. The same instruction can also be found in *Śāṇḍilyopaniṣad* (1/1).

Indeed, the yogic scriptures, though their words of expression are different, highlight a common point that the stomach must not be filled up to its highest capacity. We need to leave at least one-fourth of the stomach unfilled so that proper digestion can happen.

In this context, it is essential to recall the caution issued by Swami Vivekananda—

"One bit of food more or less will disturb the whole system,…"[9]

Time of taking food

After taking proper care of the quality and quantity of food, one will have a few queries, e.g., how frequently should one take food? What is the ideal gap between two meals? How many times should one consume food in a day? Yoga justifies these queries by providing a meaningful schedule for taking food.

Gheraṇḍasaṃhitā enforces some dos and don'ts in this regard. Eating once a day, not eating at all, and eating again within three hours are strictly prohibited. It is rather encourageable to have at least two meals in a day, once at noon and once in the evening (though it is prescribed for the beginners of *prāṇāyāma* but it might also be beneficial for special cases of weight management).[10]

Śivasaṃhitā recommends to take food several times in a small quantity.[11] This text also gives a very technical instruction. It says a practitioner of Yoga should always consume food when the air flows into *Sūryanāḍī* (the right nostril).[12]

So, those who want to be measured in diet should consume food several times in a small quantity and could keep a gap of three hours. Eating again before proper digestion should be avoided.

A few common benefits of *yuktāhāra*:

After observing the list of recommended and prohibited foods, it can be said that a yogic diet is a perfect source of essential vitamins and minerals and makes a real example of a nutritious food habit.

Yuktāhāra ensures sufficient fiber-enriched foods which is helpful to prevent constipation. It is also effective in managing body weight.

Milk products make us energetic and strong.

The habit of consuming a small amount of food in several times helps to get rid of gastric problems.

The suggestion of leaving at least one-fourth of the stomach empty improves our digestion power slowly.

Conclusion:

Yogic science is very much aware and passionate about the proper diet. The ideas of fasting[13] and overeating[14] are mismatched with the concept of Yoga. Fasting causes malnutrition and overeating causes obesity. In fact, both are the plane of *vyādhi* (disease) which is one among the nine obstacles in the path of Yoga

(*antarāyā*s) according to Patañjali.[15] That is why, Yoga prescribes *yuktāhāra* which is beneficial for all people. *Yuktāhāra* encourages to maintain a proper quality, quantity, and schedule regarding the selection and consumption of foods. *Yuktāhāra* means consumption of those kinds of foods which are *puṣṭaṃ*[16] (nutritious), *laghupākaṃ*[17] (easily digestible), *yogyaṃ*[18] (proper), *śuddha*[19] (pure), and *priyaṃ*[20] (agreeable). It is probably the simplest teaching on healthy food habits and balanced diet. The people having faith in *yuktāhāra* can get rid of a large number of health hazards. Sound health brings a peaceful state of mind. Thus, *yuktāhāra* makes a person physiologically strong and psychologically stable. It is always true that Yoga is not for keeping health good. But physical well-being is a by-product of Yoga. It is observed and clinically proven that people can overcome many health issues through different yogic practices. *Yuktāhāra* is one among those yogic practices. That is why, Yoga becomes the need of the hour.

Endnotes

1. *saṃtoṣādanuttamaḥ sukhalābhaḥ*. (*Yogasūtra*, 2/42)
2. *tadā draṣṭuḥsvarūpe'vasthānam*. (*Yogasūtra*, 1/3)
3. *yacchakyaṃ grasituṃ grasyaṃ grastaṃ pariṇmecca yat/ hitaṃ ca pariṇāme yattadādyaṃ bhūtimicchatā//* (*Viduranīti*, 2/14)
4. *Cf.*, *Cāṇakyanīti*, 4/15.
5. *Cf.*, *Cāṇakyanīti*, 2/2.
6. *Cf.*, *Śrīmadbhagavadgītā*, 6/16.
7. *annena pūrayedardhaṃ toyena tu tṛtīyakam/ udarasya turīyāṃśaṃ saṃrakṣedvāyucāroṇe//* (*Gheraṇḍasaṃhitā*, 5/22)
8. *Cf.*, *Vasiṣṭhasaṃhitā* (*Yoga Kāṇḍa*), 1/50.
9. Swami Vivekananda. *Raja Yoga*, p. 103.
10. *Cf.*, *Gheraṇḍasaṃhitā*, 5/31-32.
11. *Cf.*, *Śivasaṃhitā*, 3/44 & 3/51.
12. *Ibid.*, 3/42.
13. *Cf.*, *Śivasaṃhitā,* 3/36. & *Gheraṇḍasaṃhitā*, 5/31.
14. *Cf.*, *Śivasaṃhitā*, 3/37.
15. *Cf.*, *Yogasūtra*, 1/30.
16. *Cf.*, *Haṭhapradīpikā*, 1/63.
17. *Cf.*, *Gheraṇḍasaṃhitā*, 5/29.
18. *Cf.*, *Haṭhapradīpikā*, 1/63 & *Gheraṇḍasaṃhitā*, 5/29.
19. *Cf.*, *Gheraṇḍasaṃhitā*, 5/21.
20. *Ibid.*, 5/29.

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Folkloric Motifs in Some Ṛgvedic Ākhyāna

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Abstract: There is no dearth of narratives in the realm of Vedic Literature. Some of them have also earned universal fame for various reasons. The present paper attempts to describe two Ākhyāna from the Ṛgveda Saṃhitā and throws light on them to trace their motifs strictly on the basis of an American Scholar, Stith Thompson's world-famous work 'Motif-Index of Folk-Literature'. The Ṛgvedic Saṃhitā is divided into ten Maṇḍalas, and the total number of hymns contained according to Śākala Śākhā is 1017. After more than eleven supplementary hymns, called Vālakhilya, have been added that the number rises to 1028. The French term 'motif' means 'motive' in English. This term is used by scholars in widely divergent senses. "A motif is the smallest element in a tale having a power to persist in tradition" (according to Stith Thompson). Voegelin designates a motif as an isolable unit and further clarifies that "A motif may be, therefore, a tale plot, or a discrete incident within a tale, or a minor imaginative detail". Jawharlal Handoo thinks that 'Motif as a unit of classification at once suggests or measures that character (actor), the action, and objects.
Keywords: Ākhyāna, Motif, river, thunder, Folk-Literature.

Among all the Ṛgvedic hymns, there are some hymns known as the dialogue hymns, legend, Vedic Ballad, Ākhyāna, and Upākhyāna, etc. About twenty dialogue hymns are found in a conversational form. (A History of Indian Literature, vol 1. M. Winternitz, p-85.)

The dialogue hymns as found in the Ṛgveda Saṃhitā are as follows:

(i) Ṛgveda.1.125: Dialogue between a wandering priest and a pious liberal prince.
(ii) Ṛgveda.1.165: Dialogue between Indra and Maruta.
(iii) Ṛgveda.1.170: Dialogue between Indra and Agastya.
(iv) Ṛgveda.1.179: Dialogue between Agastya and Lopāmudrā.
(v) Ṛgveda.3.33: Dialogue between Viśvāmitra and the rivers.
(vi) Ṛgveda.4.18: Dialogue among Indra, Aditi, and Vāmadeva.
(vii) Ṛgveda.4.42: Dialogue between Indra and Varuṇa.
(viii) Ṛgveda.8.100: Dialogue among Agni, Nema Bhārgava, and Indra.
(ix) Ṛgveda.10.10: Dialogue between Yama and Yamī.
(x) Ṛgveda.10.27: Dialogue between Indra and Vasukra.
(xi) Ṛgveda.10.28: Dialogue between Indra and Vasukra.
(xii) Ṛgveda:10.51: Dialogue between gods and Agni.
(xiii) Ṛgveda.10.52: Dialogue between gods and Agni Saucīka.
(xiv) Ṛgveda.10.53: Dialogue between Saucīka Agni and the gods.
(xv) Ṛgveda.10.86: Dialogue among Indra, Indrāṇī, and Vṛṣākapi.
(xvi) Ṛgveda.10.95: Dialogue between Purūravas and Urvaśī.
(xvii) Ṛgveda.10.98: Dialogue among Devāpi, Śāntanu, and Bṛhaspati.
(xviii) Ṛgveda.10.108: Dialogue between Saramā and Paṇi.

(xix) Ṛgveda.10.124: Dialogue between Indra and Agni.

(xx) Ṛgveda.10.135: Dialogue between Yama and Naciketā.

Motifs serve various purposes. They make up the tale-plot and thereby are regarded as key to tracing common elements in ākhyānas of various times and geographic areas. They also help to classify tales by determining their nature.

We are now going to through light on some Ākhyāna. At first, we will know the story of King Devāpi and Śantanu so that we can identify the motifs present there.

There is a dialogue hymn in the Ṛgveda (X.98) where a conversation between Devāpi and Śantanu. In the 98th hymn of the tenth Maṇḍala of the *Ṛgveda* is recorded with twelve mantras are recorded. Here, the story runs in this manner:

Devāpi and Śantanu in the *Ṛgveda* (X.98):

Devāpi addresses Bṛhaspati, who is identifiable with Mitra, Varuṇa, Pūṣan, and others in his special character, of Purohita or family Priest, of the Gods. In this hymn, Devāpi told Bṛhaspati to go to the gods to bring rain for the king Śantanu. Bṛhaspati replies that the god, being a speedy messenger, comes to me from you. Devāpi again asked Bṛhaspati to give sacred hymns in his (Devāpi's) lips, by which they can bring rain for the kingdom of Śantanu from heaven. Śantanu requested that Devāpi become a Hotṛ for his sacred sacrifice. Thereafter, the seer Devāpi, son of Ṛṣṭiṣeṇa, sat down for that sacrifice. Then he was discharged waters of the heaven from the upper to the lower ocean by his excellent hymns. In the highest ocean, the waters were obstructed by the gods. The waters being released by Devāpi run over the farmland. When Devāpi was engaged in the functions as Hotṛ as Śantanu's Purohita, Bṛhaspati, being graciously pleased, gave him a hymn that reached the gods and brought the waters from heaven. The mortal Devāpi has inflamed and kindled Agni, and being propitiated with all the gods, sent down the rain-bearing Parjanya.

Devāpi and Śantanu in the *Nirukta* (*Nirukta*. Chapter II.15):

There is a story about Devāpi and Śantanu in the Nirukta. Here, the story is described in this way:

Son of Ṛṣṭiṣeṇa, Devāpi, and Śantanu were two brothers who belonged to the lineage of Kuru. Devāpi was the elder brother of Śantanu. But Śantanu became the king by surpassing his elder brother Devāpi. As a result of this, from that time, the god did not rain for twelve years in the realm of Śantanu. Then the Brāhmaṇas told him that he had committed an act of unrighteousness. Because he anointed himself as king by surpassing his elder brother. Therefore, the god does not rain in his state. Śantanu then went to his brother and requested him to take over the responsibilities of the kingdom. But Devāpi, by then obtained Brahmanism by penance. He (Devāpi) rejected his request and told him (Śantanu) he wanted to be his Priest and would perform a sacrifice for him.

Devāpi and Śantanu in the *Bṛhaddevata* (VII.155-157, and VIII.1-9):

The story of Devāpi and Śantanu is also traced in the *Bṛhaddevatā* of Ṛṣi Śaunaka. The story is being presented as translated by A.A. Macdonell.

Devāpi and Śantanu, son of Ṛṣṭiṣeṇa, were two brothers of the lineage of Kuru. Now the elder of these two was Devāpi, and the younger Śantanu; but the (former) prince, the son of Ṛṣṭiṣeṇa, was afflicted with skin disease. When his father had gone to heaven, his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects:

I am not worthy of the sovereignty: let Śantanu be your ruler. Assenting to

this, his subjects anointed Śantanu king. When the scion of Kuru had been anointed, Parjanya did not rain in (that) realm for twelve years. Śantanu accordingly came with his subjects to Devāpi and propitiated him concerning that dereliction of duty. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands, Devāpi replied: I am not worthy of the sovereignty, my energy being impaired by skin-disease; I will myself officiate, O king, as your priest in a sacrifice for rain. Then Śantanu appointed him to be his chaplain and to act as priest. So, he (Devāpi) duly performed the rites productive of rain. And he sacrificed to Bṛhaspati with the stanzas, 'O Bṛhaspati, to whom with the second (stanza) of this hymn Jātavedas had informed him,

I will place brilliant speech in your mouth: praise the Gods,' then he (Bṛhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith he in four stanzas (X.98.4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12).

Motifs:

1. A100-A199. The gods in general.
2. A102.13. Loving kindness of God.
3. A102.16. Justice of God. (Parjanya did not rain in the realm of King Śantanu for his sin. RV)
4. A102.17.A102.17. Anger of God.
5. A104.A104. The making of gods.
6. A287.A287. Rain-God.
7. A420.A420. God of water.
8. A1131.5. Rain from rain-God.
9. A124.3. A124.3+ God with a body full of fire.
10. A153.A153. Food of the Gods.
11. A287.A287. Rain-God.
12. A287.0.1.A287.0.1. Rain-God and wind god were brought back in order to make livable weather.
13. A289.A289. Other weather-Gods.
14. A420.A420. God of water.
15. A1131.5.A1131.5. Rain from rain-God.

Viśvāmitra and the Rivers:

The hymn III.33 of the *Ṛgveda*, a dialogue between Viśvāmitra and the two rivers Vipāṭ and Śutudrī. The story is found in the *Ṛgveda* in a conversational form. The summary of the story is given below:

Viśvāmitra and the Rivers in the *Ṛgveda*:

Viśvāmitra says that the rivers Vipāṭ and Śutudrī have emerged together from the lap of the mountain and are flowing swiftly towards the sea. Viśvāmitra, going up to their source, requests them to come to stand still for a while, so that he, along with his companions, may cross the water and then prepare Soma. In these rivers, there is the very same water that had poured down on earth after the destruction of Vṛtra by Indra.

The rivers reply, O Viśvāmitra! We beseech you to make the dialogue between us immortal by mentioning our name in the hymns composed by you.

Viśvāmitra tells them, "I have to go to the opposite bank through this chariot. You, please, lower down yourselves, i.e., decrease your water level, so that my chariot may not sink, and I, along with my companions----- who belong to the line-

age of Bharata--- may cross both of you smoothly”. The turbulent flow of the rivers becomes less. Before pushing ahead his chariot into water, Viśvāmitra speaks, “O rivers! You, please, get the seasonal rivulets and water-courses brimful after all of us depart from here, so that the farms may be irrigated”. Thus, after invoking the rivers and having a conversation with them, Viśvāmitra, along with the Bharatas, started crossing the river sitting on the chariot.

Viśvāmitra and the river in the *Bṛhaddevatā*:

According to A.A. Macdonell, the twenty-three after this, they desire are addressed to Indra. But in the hymn ‘Forth’ Viśvāmitra and the rivers engaged in a dialogue. The seer, going with Sudās being his domestic priest for the sake of sacrifice, to the confluence of the Vipāṭ and the Śutudrī, addressed these two (rivers) with (the words) ‘Be propitious.

Viśvāmitra and the rivers in the *Nirukta*:

Viśvāmitra took the money he got because he performed as a priest in a sacrifice of King Sudāsa. After that, he came to the confluence of the rivers---the place where rivers like the Indus and the Vipāṭ and the Śutudrī met together. His followers followed him. Viśvāmitra could not cross the depth of the rivers; that is why Viśvāmitra praised them by saying, ‘You have become fordable’.

Addressing the rivers Viśvāmitra said O rivers, stop for a while i.e. slow down your velocity and be shallow water; My word praised to Soma—I have chanted Soma many times i.e. I have dedicated somarasa to you; It is your duty to preserve the glory of my word; May I be able to chant to praised soma mantra once again after going to the other side to perform the Yajña. I beseech you from slowness and shallow waters so that we may cross easily. Viśvāmitra prayed to all the rivers in general; As his desire was not fulfilled, he requested especially to the greatest of the rivers Indus (Sindhu)—I am the son of Kuśika, traveler from the other side, and I call the river Indus towards me with great praises, that is, I pray to you.

When Vṛtra blocked the water, Indra killed him (Vṛtra) and freed the water. Then water fell to the ground and flowed as a river. As flowing as a river is the digging of the rivers, and makes the water flow out, so Indra is also the master of the digging. The river is directly and indirectly influenced by Indra, which is why we can’t stop without His (Indra's) permission.

The rivers were finally satisfied with the praises of Viśvāmitra and said, O praises, you have come from afar, you are tired, cross at ease with your chariot. As a mother descends to her son to drink milk, as a husband descends to embrace a wife. We will descend to you in the same way, i.e. we will slow down our speed and be characterized by shallow waters.

Motifs:

1.A930.1. Creator of rivers. (Indra created the rivers Śutudrī and Vipāṭ.)
2.D1551.0.1. Water becomes shallow, so man is able to cross the river.
3.A137.14.4.137.14.4. God is represented with lightning flashes as a sword.
4.A157. Weapon of the gods.
5.A157.1. Thunder weapon.
6.A157.1.1. Thunderbolt as a god’s weapon.
7.A162.3. A combat between the thunder god and the devil.
8.A284.A284. God of thunder.
9.A284.A284. God of thunder.
10.A285.1.A285.1. Lightning weapon of the god.

11.A287.A287. Rain God.
12.A918.A918+ Female River of water.

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The Role of Feminine Literacy in a Patriarchal Society: A Study of Chimamanda Ngozi Adichie's A Feminist Manifesto in Fifteen Suggestions

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Abstract: The renowned Nigerian author Chimamanda Ngozi Adichie as a response to her friend Ijeawele how to bring up her daughter as a feminist, has brilliantly recommended realistic fifteen suggestions which have been delineated in the form of a letter. The prose-version delves deep into the scenarios and experiences to exhibit the society's stance in regard to feminine consideration. Using a feminist lens, she highlights that feminine literacy is an essential achievement of every woman's mundane existence to cope with crude and embarrassing circumstances and to establish her unique identity against patriarchal conventions. This paper employs the vision of the author to stand by the assertive proposals that a woman's self-assertion and self-actualisation are highly required with a view to preserving one's identity beyond societal limitations and cultural expectations.

Keywords: Feminine Literacy, Patriarchal Society, Feminist Manifesto, Identity, Equality, Self-Actualization.

Introduction:

As is often asserted, *feminism* is a socio-political term that commonly refers to the social political, personal and economic equilibrium of the sexes in the context to the age-old societal pattern where male point of view has been traditionally given prioritisation. As and outcome women are viewed as subordinate to the male part. They are unjustly dealt with in this patriarchal milieu. But with the passage of time the consideration about the women's position in a society has drastically been altered due to extended and up to-dated vision about the world and the nature around. The under privileged and humiliated women come forward and start fighting against gender stereotypes and conventional restriction imposed upon them from the time immemorial. With sufficient upliftment and elaboration of social interpersonal professional and political mixing now the women posses a notion to raise their voices against all odds and misfortunes. And gradual educational engagement of women helps them a lot to realise their equal work in every societal interaction. The noted French Philosopher Charles Fourier is credited with having introduced the word—'*feminisme'* in 1837 which for the first time appeared in 1871 in France in a medicine thesis. The word inspired the French author and playwright called Alexander Dumas Fils (1824-1895) to coin the term *feminism* in his essay in 1872. After that the concept becomes gradually popular in 1872 in the Netherlands, then in 1890s in Great Britain, in 1910s in United States and so on. Then comes numerous feminist movements highlighting their purposes and viewpoints.

Traditionally the mainstream feminism, infixing their roots in 19th century, focuses on obtaining the gender equality within the matrix of liberal democracy

guided by human rights perspective. This *first wave feminism*, the term coined by journalist Martha Lear in a New York Times Magazine in March 1968 in a article entitled— "The Second Feminist Wave: what do these women want?", deals with achieving political and legal reform espoused by substantive equality to carb systematic discrimination as prevailed in the-then society. Another philosophical very aunt of feminism is to be found in Marxist theory which is equal to *socialist feminism*. These umbrella terms highlight how women are exploited in a capitalist environment and some notable figures like Simone de Beauvoir, Shulamith Firestone, Nancy Fraser, Claudia Jones, Lisa Vogel, Camila Vallejo, Silvia Federici, etc expostulate the Marxist analysis by exposing how in a bourgeois society the women are forced to undergo the unpaid sex relations and domestic responsibilities.

Then in the early 1980 comes *the radical feminism* who mainly deals with patriarchy where men are viewed as domineering and women as oppressed and tortured. According to Shulamith Firestone in the book entitled— "*The Dialectic of Sex: The Case for Feminist Revolution" (1970)*: "the end goal of feminist revolution must be unlike that of the first feminist movement not just the elimination of male privilege but of the sex distinction itself: genital differences between human beings would no longer matter culturally" (Firestone 11) and on the basis of radical feminism comes *the second wave feminism* that begin in the early 1960 and its essential range of issues include domesticity, family matters, the interactions at the workplaces, sexuality, reproductive rights, *de facto* inequalities and official legal inequalities. It ended with the lesbian sex oil or *feminist sex war* in 1980s and it is replaced in the early 1990 by the *third wave feminism.* This third wave deals with some current notions of feminism like intersectionality, sex positivity or sex radical feminism, vegetarian ecofeminism, trans feminism and post modern feminism. That's it is quite clear that all the waves of feminism engage in reordering the society by didn't of radical views and attempt at reducing the so called patriarchal milieu. In this respect the radical feminist in 20th century Chimamanda Ngozi Adichie comes forward with her highly acclaimed perspectives to eliminate the patriarchy in a societal environment where a female version of a man needs to be brought up with some supposed suggestions given by her with a view to creating a world both for men and women on equal parameters of every exposures and reciprocal actions.

Dear Ijeawele:

Dear Ijeawele was the friend of Chimamanda Ngozi Adichie who a couple of years ago asked her how to reach her daughter just a baby girl at the time as a feminist in a society where the conventional prejudices about gender roles prevail and a lot of expectations and responsibilities have been stigmatized on the shoulders of a woman. Knowing this Adichie as a response to a email correspondence suggested hours friend 15 brilliant suggestions in a form of a letter. Later she herself posted these fifteen suggestions on her own official Facebook page on 12th October in 2016. Consequently, these suggestions were brought out into a book in 2017. With its publication the book immediately becomes very popular and its manifesto obtains a new landmark in the way to feminism. The strength of the book lies in its giving the readers the author's personal and familiar connections with the manifesto. The book is written in a very simple lucid and direct manner. No vague use of words is seen. The approach is clear. It aims at supplying parents with the societal instrument with which they should teach their wards to campaign against all types

of oddities and gender disparities meted out from operable customs and practices in a society.

Be a Full Person:

Beyond traditional view of society according to Adichie, a man or woman requires his or her own "the confidence and self-fulfilment that come with doing and earning" (Adichie 10)because it helps him or her to rise above mental conflicts which are conventionally nourished by everybody's individual opinion about what he or she should be or should do, ignoring "what matters is what you want for yourself, and not what others want you to want." (Adichie 11). Adichie proposes that in a domestic environment husband and wife together deal with parenting and doing household duties hand by hand without creating a debate that tends to view care-giving to babies and domestic responsibilities are singularly female domains. She firmly gives up that conventional notion, rather she believes in gender-neutral position in conjugal life and they happily need to perform dual duties at home and abroad alike.

Do it Together:

Adichie opined that husband and wife in a family equally share the verb *'doing'*. They should not dispute on the basis of socially conditioned sense of duty that women, being the replica of motherhood, is prone to better take care of their child. Keeping aside the sun, she puts emphasis on the world *'equality'* which is to be explained the "Equally' of course depends on you both, and you will have to work it out, paying equal attention to each person's needs. It does not have to mean a literal fifty-fifty or a day-by-day score-keeping but you'll know when the child-care work is equally shared." (Adichie 13). So according to her, to maintain *'equality',* mutual dual co-operation and understanding is highly to be observed where is 'the language of help' should be rejected. The word '*helping'* is not desirable to be ascribed against male's 'doing', rather he should start believing in view that child-care is not only mother's province but of his too, equal primary responsibility. This type of views helps in reducing the gender inequality and male-dominated arrogance. A sophisticated nature starts reigning in both lives.

The Idea of Gender-roles:

Adichie views that 'gender-roles' in a society is bogus one, 'absolute nonsense'. The notable American sociologist and author Helen Merrell Lynd in her book entitled – *"On Shame and the Search for Identity"* (2001) says that it "tends to regard both others and himself as instruments, remaining external to each other. He must always weigh and appraise and be on guard against committing himself. For others, he should seek approval, indulgence, contributions to his pleasure. For others, he should do the right things." (Lynd 236). It does not have any significant positive role. On contrary, it has created a lot of disparities in outlook towards each other, whereas the women are, for example, viewed as expert in cooking; and in a society *'cooking'* is regarded as "some kind of marriageability test for women." (Adichie 16). But Adichie clearly points out that this type of notion is harmful in keeping a balance in gender roles. She strongly says that "The knowledge of cooking does not come pre-installed in a vagina. Cooking is learned. Cooking--domestic work in general— is a life skill that both men and women should ideally have. It is always skill that can elude both men and women." (Adichie 16). She mentions a fact about her first-hand experience whereabouts one day she bought an outfit for her daughter at a children's shop. She became surprised at the check out counter where the cashier seemed horrified to know the blue for a girl. He, be-

ing an apt marketing person, cleverly invented that pink-blue binary for girls and boys respectively. it means from the very beginning the gender biasness has been grafted in the brains of boys and girls, whereas actually "The bodies of male and female infants are similar, after all." (Adichie 17). Thus from home to marketing places to social encounters, different 'gender roles' is distributed which needs, according to her, complete eradication. Only this will help in giving young children free spaces to reach their full potential and effective development as a full human being. She notices that "the mothers of baby girls were very restraining, constantly telling the girl 'don't touch' or 'stop and be nice', and she noticed that the baby boys wear encouraged to explore more and were not restrained as much and were almost never told to 'be nice'. Her theory was that parents unconsciously start very early to teach girls how to be, that baby girls are given less room and more rules and baby boys more room and fewer rules." (Adichie 20). Adichie bears the view that 'gender roles' which is socially conditioned in its people, needs to be uprooted altogether so that a healthy and helpful coexistence become a reality.

Feminism Lite:

According to Adichie, *Feminism Lite* refers to the idea of imposed for conditioner female equality which is to her opinion a bankrupt idea. It applies the appeasing analysis like he (the man) is the head and she (the female) is the neck of a family. The term expects the man to behave women well. No doubt this is a hollow idea. On the basis of Feminism Lite, the male possesses the idea of 'allowing' women to be mentioned to acknowledge their contribution willingly or unwillingly. The word 'allow' is a troubling word that hints power on the part of male side which is not desirable at all if the world is wishing to keep equilibrium in the relationship between man and woman. The different educational institutions should come forward to encourage woman's studies so that the desired broadness of mentality gets widened to bridge up the gaps in between two halves of same human entity. Gloria Jean Watkins (1952-2021), who is commonly known by her pen name as bell hooks, a renowned American theorist, social critic and author in her book entitled– "*Feminism is for Everybody: Passionate Politics (2000)*, says that "The institutionalization of woman's studies helped spread the word about feminism. It offered a legitimate site for conversion by providing a sustained body of open minds. Students who attended woman's studies class were there to learn." (Hooks 21). But quite contrary to this desire, gender injustice is seen and welcome criticism comes up against women in society which is clearly visible in her writing in the following way:

"But here is a sad truth: our world is full of men and women who do not like powerful women. We have been so conditioned to think of power as male that a powerful woman is an aberration. And so she is policed. We ask of powerful women—is she humble? Does she smile? Is she grateful enough? Does she have a domestic side? Questions we do not ask powerful man, which shows that our discomfort is not with power itself, but with women." (Adichie 24-5).

Other Suggestions:

Having alluded the most important suggestions, Adichie Ajay fifth suggestion instruct her friend to teach her daughter Chizalum *'to read and love books'* which helps in extending her views and encouraging her not to accept everything blindly. To this process she learns how '*to question language'* being the sixth suggestions which allows her to think that "women actually don't need to be championed and reversed; they just need to be treated as equal human beings" (Adichie 29). Then

C1 her female friend '*not to speak of marriage as an achievement'* before her daughter at anytime to come as a seventh suggestion. The next important suggestion as eighth given by her is to teach her daughter to '*reject likeability'* as "we teach girls to be likeable, to be nice, to be false. And we do not teach boys the same. This is dangerous. Many sexual predators have capitalised on this. Many girls remain silent when abused because they want to be nice. Many girls spend too much time trying to be 'nice' to people who do them harm. Many girls think of the 'feelings' of those who are hurting them. This is the catastrophic consequence of likeability." (Adichie 37). In this regard, she requests every parent to bring up their child to be honest and brave to speak their mine truthfully and make them think that they are not merely like an object to be evaluated on the parameter of like or dislike. Hence, she emphasizes on one's *sense of identity* as hinted by her as ninth suggestion. See assets the importance of homely environment for the children to learn about the significance of giving dignity to every individual irrespective of their diasporic and cultural differences. At the proverb goes, sound mind dwells in sound body, so see highlights that mother should encourage her daughter to take part in different games and sports without imposing any discrimination in choosing the item of the sports. To remain physically fit and active is important "not only because of the obvious health benefits but because it can help with all the body-image insecurities that the world thrusts on girls." (Adichie 41-2). Regarding eleventh suggestion, she says her friend to teach her daughter contemporary culture's '*selective use of biology'* as 'reasons' for social norms, and also proposes to "teach Chizalum that biology is an interesting and fascinating subject, but she should never accept it as justification for any social norm. Because social norms are created by human beings, and there is no social norm that cannot be changed." (Adichie 49). The twelfth suggestion by Adichie is to frankly *discuss about sex* with her daughter without having kept the pretension that "sex is merely a controlled act of reproduction." (Adichie 50). Till date in our so called modern time, the society needs to deal with sex as a beautiful matter. It is not an issue of prohibition. Knowing sexual matter is not a shameful realization but to apply it wrongly is a matter of disgrace. According to Adichie, children from the beginning requires to be acquainted with sexual organs by their exact biological names like breast, vagina and penis. The more the elders try to hold back them in seclusion, the more untoward and murky thinking entangles the offspring resulting in involving them into ugly sexual traps. Any sexual taboo is to be obliterated altogether to make a society healthy. Besides, men and women should learn to respect each other. The author Alex Comfort in his book entitled– "*The Joy of Sex"* (2003) says that "In talking about sexual relations, it seems right to apply it to any relationship in which there is mutual tenderness, respect and consideration-- from a total interdependence." (Comfort 20). The environment should be friendly enough where no woman should feel ashamed of saying about her periods, because, according to Adichie, "Periods are normal and natural, and the human species would not be here if periods did not exist." (Adichie 53). Overall, male-dominated vision towards woman in a patriarchal milieu needs to be changed drastically because according to Kate Millett in her book entitled— "*Sexual Politics"* (2000), "The effect of patriarchal social conditions with regard to their sexual lives has had enormous and even anomalous results... For the great mass of women throughout history have been confined to the cultural level of animal life in providing the male with sexual outlet and exercising the animal functions of reproduction and care of

the young. Thus the female has had sexuality visited upon her as a punishment in a way of life which, with few exceptions, and apart from maternity, did not encourage her to derive pleasure in sexuality and limited her to an existence otherwise comprised mainly of menial labour and domestic service." (Millett 119). In this context, Adichie refers to *romance* which will occur in a healthy relationship and for that man and woman equally require waiting which bears the fruit of love through mutual comprehension, faithfulness and genuine selfless feelings towards each other. As a fourteenth suggestion, she reminds the most valuable vision that "not all women are feminist and not all man are misogynists" (Adichie 59), and as a last suggestion she appeals her friend to teach her daughter *about difference* one confronts with another man which is normal in every individual's personality. Each person has dual explorations, i.e., social and personal identity. These two features receive different opinions from different interactions. It depends on critic's own sense of judging that individual. It may vary from one person to another. About this variation and cause of that variation, the social critic and author Derek Layder in his book entitled-*"Social and Personal Identity: Understanding Your Self"(2004)* brilliantly says that in the time of considering one's social and personal identity, "It reveals how your moods and general mental well-being are dependent on the balance of your emotionally-based needs and desires, as well as your ability to enlist others' empathy, care and support. It provides a clear understanding of the dynamics of personal and social identity and the manner in which they are shaped by the social world. It also offers a view of personal identity as emotionally saturated and intimately linked with personal experience and social relationships." (Layder 6). So to survive in this diversified world, man and woman equally have to realise that everyone is unique in its own way and no one should try to universalize anything on the basis of his or her own level of thinking and standards of cultural creeds.

Conclusion:

Thus, throughout the suggestions apparently intended to the daughter of her friend to make her feminist, Adichie denotes the fact that the highlighted manifestoes aim at spreading gender equality. The concerned issues barrow down into the core of the matter to such extent that the real roots of gender inequality have been showed to us realistically and she expects the world to drive away those age-afflicted misconceptions and cultural dogmas to be renewed or modified with a clear vision of having spread the balanced norms equally applicable to every man and woman where they "demand the whole lot for women, everything any woman could want anywhere: full equality and opportunity for selfhood and education, sexual freedom and domestic work, their own surnames." (Hadley 2017). The role of gender cannot be overlooked in a societal scenarios. But in a society, a woman's life is woven into a texture which is coloured with some particular cultural basis that creates a lot of unhappy circumstances for the women in general. Adichie in her another shot book entitled— "*We Should All Be Feminists"* writes that "the problem with gender is that it prescribes how we *should* be rather than recognising how we are. Imagine how much happier we would be, how much freer to be our true individual selves, if we didn't have the weight of gender expectations." (Adichie 34). But till date the conflicts between men and women regarding every field of achievements go on. The pathetic and tormented situation of the women in our society exhibits that society is still lacking educated approach and polished mentality to view women as human being beside male version. The strug-

gle between man and woman moves on regarding the question of settled rights and equal consciousness. Undoubtedly, "There is a naked exteriority in this feminism struggle insofar as there is no separation between class-consciousness and gender-consciousness.", as opined rightfully by the author and social critic Neeru Tandon in his book entitled— *"Feminism: A Paradigm Shift"* (2008).

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Experiencing the Traditional Indian Middle-Class Family in Mahesh Dattani's *Dance Like a Man*

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Abstract: Mahesh Dattani's *Dance Like a Man* (1989) explores the conflict between tradition and modernity, reflecting a critical viewpoint on the concept of an Indian middle-class family. This idea will also be explored through a theoretical and intertextual approach to underline the subtle and universal familial nature. The study highlights how Dattani critiques the concept of family within a political and cultural context, where tradition may conflict with individual aspirations, desires, and identities. Dattani also explores the multifaceted nature of gender, power, and generational conflict within contemporary Indian society and family culture. This analysis provides an exploration of tradition along with cultural negotiation within Indian middle-class family households. Dattani, here, not only presents the idea of the Indian family in a domestic setting but also attempts to humanize its experience.

Keywords: Generational Conflict, Indian Family, Modernity, Negotiation, Tradition.

Introduction:

'Family' has always been a long and significant concern in Indian literature. It acts as the centre of culture, authority, identity, and power that reproduces societal norms and shapes the lives of individuals. Especially in post-independent India, the Indian middle-class family emerges as a microcosm of modernity, continuity, and social transition, making further groundwork for literary explorations. A.M. Shah observes that family is a space "where each person in a household is involved in a complex pattern of behaviour with every other member" (Shah 21). Mahesh Dattani, one of the most eminent figures in the modern Indian English theatre, is known for his exploration of middle-class Indian life, especially in his plays such as *Bravely Fought the Queen* (1991), *Final Solutions* (1993), *On a Muggy Night in Mumbai* (1998), and so on. In these writings, he attempts to portray the familial dimensions in terms of political and social power dynamics. This representation of family can be experienced in one of his major plays, *Dance Like a Man*, where he foregrounds the tension between personal ambition and the reputation of the family.

According to Erin Mee, "Dattani's work claims a place for marginalized people onstage and by extension in society, and his work challenges notions of what is acceptable in society and what constitutes acceptable subject matter for Indian theatre" (Mee 267). Significantly known for exploring psychological dimensions, Dattani in *Dance Like a Man* attempts to project an Indian family through the story of two Bharatnatyam dances – Jairaj and his wife Ratna, their father Amritlal, and their daughter Lata. As the play unfolds, it exemplifies how individual aspirations, desires, expectations, and ambitions are negotiated within an Indian family household. This play also reveals the formation of masculinity and femininity, extending

to greater societal hierarchies and cultural discourses. The paper, thus, explores the idea and depiction of the Indian middle-class family and how it negotiates between tradition and modernity in *Dance Like a Man*. The idea behind the family that Dattani wants to depict is not only descriptive but interrogative, as it offers a space for artistic and individual aspirations.

Literature Review:

In existing Indian English literature, few scholarly works distinctly examine the representation of the Indian middle-class family in *Dance Like a Man* (1989). Therefore, this paper aims to fill this research gap by analysing the idea of family as the central space of negotiation. Though the play specifically argues patriarchy, it also reveals middle-class aspects to foreground societal practices and cultural norms. To understand these dimensions, several critics argue with their insights, and these ideas can be studied in the following manner:

In *Discipline and Punish: The Birth of the Prison* (1977), Michel Foucault offers the idea that discipline and punishment are deeply rooted in contemporary societal structures. Foucault uses Jeremy Bentham's model of surveillance called "panopticon," where he attempts to represent contemporary society as a disciplinary structure. As Foucault remarks, "… the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault 201). Within these structures, the individuals are regulated through powerful institutions such as the police, military, family, prison, schools, and so on. These institutional frameworks attempt to make subjects subject to monitoring, correction, or punishment. Foucault terms it as "docile bodies" and further remarks, "the body, required to be docile in its minutest operations, opposes and shows the conditions of functioning proper to an organism" (Foucault 156). Hence, discipline and punishment function as a continuous process of controlling behaviour. This Foucauldian paradigm can be applied in Dattani's *Dance Like a Man*, which foregrounds the idea of tradition, gender, authority, and aspirations within the disciplinary structure of an Indian middle-class family. The characters of the play expose the ways in which familial expectations and cultural demands operate. For both Dattani and Foucault, the idea of discipline works as a powerful force that sustains social hierarchies and regulates individual identities.

In *The Second Sex* (1949), Simone de Beauvoir critiques the historical construction of women as the "Other"; in relation to men. She famously remarks, "One is not born, but rather becomes, a woman" (Beauvoir 14), attempting to argue that how the idea of womanhood is constructed by numerous political, social, ideological, cultural, and historical forces. Her work destabilizes the narratives that portray women as dependent, passive, and confined to domestic space. She critically argues that "the representation of the world as the world itself is the work of men; they describe it from a point of view that is their own and that they confound with the absolute truth" (Beauvoir 196). This Beauvoirian reading becomes an essential framework to analyse the play *Dance Like a Man,* where family reputation, gender role, and individual aspirations come into conflict in an Indian middle-class family. In the play, Ratna's personal ambition to become a dancer gets thwarted under patriarchal subjugation. Dattani's play thus foregrounds the necessity to dismantle the long cultural representation of gender in order to establish a place of artistic autonomy and individual identity.

In *Gender Trouble* (1990), Judith Butler develops her idea of gender performativity. According to Butler, gender is something that a person 'performs' to create an illusion of a constructed identity: "There is no gender identity behind the expressions of gender; that identity is performatively constituted by the very "expressions" that are said to be its results" (Butler 25). The repeated construction through gestures and behaviours creates the impression of a persistent gendered subject. Hence, "Performativity is thus not a singular "act," for it is always a reiteration of a norm or set of norms, and to the extent that it acquires an act like status in the present, it conceals or dissimulates the conventions of which it is a repetition" (Butler 12). Here, Dattani's *Dance Like a Man* presents a significant ground to analyse Butler's theory of performativity in the context of Indian society. The wish that Jairaj expresses to become a dancer can be interpreted as the failure to conform to the conventional definition of gender, masculinity, and societal requirements.

In *The Location of Culture* (1994), Homi K. Bhabha explains the term 'hybridity' where the meaning of culture is constituted through a state of negotiation. As Bhabha remarks, "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal…. It displays the necessary deformation and displacement of all sites of discrimination and domination" (Bhabha 112). This theoretical approach can be applied in Dattani's *Dance Like a Man* to understand the tension between tradition and modernity. This hybridity is also known as the third space that Bhabha explains, "it is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (Bhabha 37). This play projects this space of Bhabha where culture and identity are continuously rediscovered through conflict, tension, and negotiation.

Pierre Bourdieu's idea of "habitus" reflects a critical viewpoint to understand the process of internalization. According to Bourdieu, habitus is "the conditionings associated with a particular class of conditions of existence produce habitus, systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations in order to attain them" (Bourdieu 53). In the realm of social hierarchies, habitus presents a space of negotiation to attain individual aspirations, even at an unconscious level. This theoretical prism can be considered to understand Dattani's *Dance Like a Man,* where an intergenerational tension arises to cope with contemporary cultural practices.

The representation of the Indian family has always been a central argument in Dattani's plays, especially in the contemporary Indian context. *Dance Like a Man* shows how this internal familial tension connects with broader cultural and social norms. Therefore, the above theoretical perspectives can be put together to illustrate the family and its dynamics of power.

Methodology:

This paper offers a qualitative, analytical, and interpretative approach to explore the idea of an Indian middle-class family in Dattani's *Dance Like a Man*. The study is based on close reading, thematic explorations, and theoretical frame-

works to examine how the family becomes a microcosmic space of conflict and negotiation. To understand the play, the primary sources include narrative techniques, dialogues, symbolic structures, and stage directions, along with the secondary sources of various theoretical frameworks and scholarly writings on Dattani. In this analytical study, textual analysis foregrounds both external and internal meaning. Theoretical analysis uncovers some of the critical approaches to understand the dynamics of the family. Lastly, intertextual analysis projects the universal, political, and cultural aspects to get a nuanced understanding of the Indian family.

Analysis and Discussion:

1. Amritlal: A Figure of Patriarchal Authority:

Dattani's *Dance Like a Man* puts a sharp critique on the oppressive force of patriarchal authority. In both familial and societal levels, this play exemplifies the plight of Jairaj and Ratna - two Bharatanatyam dancers, whose ambitions are throttled by their father Amritlal. Once a freedom fighter, Amritlal becomes a figure of rigid patriarchy in his own household. This paradoxical depiction reflects how the systematic power structure functions in a family. Amritlal is an ideal representation of patriarchy who always believes that art, especially dance, is not a manly thing to do, it makes men effeminate. In this play, there is a reference to a brocade shawl that was gifted to him by the Mysore Maharajah, which also stands as a symbol of power and authority.

As the centre of the family, the power of Amritlal is exercised through a regulatory behaviour and can be compared to Foucault's idea, where Jairaj's artistic ambitions are always under surveillance. As Foucault mentions, "power is exercised rather than possessed; it is not the 'privilege', acquired or preserved of the dominant class, but the overall effect of its strategic positions - an effect that is manifested and sometimes extended by the position of those who are dominated" (Foucault 26-27). The play is an enactment of a generational conflict where the older generation always tries to preserve certain societal norms and the younger generation strives for artistic freedom and individual identity. It is not only Jairaj, but patriarchal domination also extends to Ratna, who is subjected to power structures and strives for her own recognition.

In the post-independent Indian scenario, *Dance Like a Man* projects the tension between tradition and modernity. According to Aparna Dharwadker, "the counterarguments to these positions of traditionalism, cultural nationalism, and populism have come from such playwrights as Tendulkar, Elkunchwar, and Dattani, who choose realist representations of contemporary urban social experience as the appropriate subject of drama and theatre" (Dharwadker 92). Thus, patriarchal authority is not only confined to gender roles but also reflects the dimensions of power to shape individuality within the Indian family household. This becomes more evident in the relationship between Amritlal, Jairaj, and Ratna together, such as:

I. Jairaj and Gender Performativity:

The passion of Jairaj to become a Bharatnatyam dancer (a dance form that is traditionally and culturally constituted as feminine) is one of the central themes of the play. His attempt to dance dismantles patriarchal structures of masculinity. Being an autocratic father, Amritlal asserts that Bharathanatyam is the art form of the prostitutes. It may be further understood when Jairaj tells Viswas: "The craft of a prostitute to show off her wares—what business did a man have learning such a craft? Of what use could it be to him? No use. So, no man would want to learn such

a craft. Hence anyone who learnt such a craft could not be a man" (Dattani 25). While discussing gender performativity, Butler famously remarks that, "… identity is performatively constituted by the very "expressions" that are said to be its results" (Butler 25). In this play, therefore, Dattani foregrounds how the identity of Jairaj is performed according to social and cultural norms. The play also unveils the role of patriarchal psychological suppression. While practicing, Amritlal tells Jairaj: "You can't have a decent rehearsal in this house? 1 can't have some peace and quiet in my house! It's bad enough having had to convert the library into a practice hall for you" (Dattani 36).

Echoing Butler's idea, Amritlal practices the repetitive construction of gender that "gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts" (Butler 140). Hence, the repetitive patriarchal forces compel Jairaj to perform his own gender roles. Amritlal also asks Jairaj where the dance form is ultimately going to lead him; there is no future in it: "I have always allowed you to do what you have wanted to do. But there comes a time when you have to do what is expected of you. Why must you dance?" (Dattani 36). Amritlal also adds, "I thought it was just a fancy of yours. I would have made a cricket pitch for you on our lawn if you were interested in cricket. Well, most boys are interested in cricket, my son is interested in dance, I thought. I didn't realize this interest of yours would turn into an . . . obsession" (Dattani 36). Amritlal's idea regarding gender does not approve a man to keep long hair because, usually, a man does not have long hair. He literally tells Ratna: "Tell him that if he grows his hair even an inch longer, I will shave his head and throw him on the roads" (Dattani 40). Although Jairaj tries to negotiate with patriarchal structures, at the same time also internalizes them. Moreover, Jairaj's attempt to learn Kuchipudi (another dance form where costumes are interchanged in terms of gender) makes Amritlal disappointed. Jairaj also wishes that when his son Shankar grows up, he will take revenge on Amritlal by performing tandava nritya (a dance of destruction) on his head. In this way, Jairaj tries to foreground a change within the effeminate tradition of Indian male dancers. His individual identity reflects the idea that any particular art form has nothing to do with any gender in terms of its performance.

II. Negotiation of Ratna:

Ratna is one of the central characters in the play who reflects the paradox of women and their "Otherness." With great ambition, she aspires to be a recognised Bharatanatyam dancer but also understands that her aspiration has to be negotiated with patriarchal authorities of Amritlal, the insecurities of Jairaj, and the future prospects of her daughter Lata. The ambition of Ratna drives her to discourage Jairaj's desires to pursue dance as a career. By doing so, she recreates the same structures that often place women in the familial household and domestic responsibilities as their destiny. As put by Beauvoir, "the destiny that society traditionally offers women is marriage. Even today, most women are, were, or plan to be married, or they suffer from not being so. Marriage is the reference by which the single woman is defined, whether she is frustrated by, disgusted at, or even indifferent to this institution" (Beauvoir 502).

The process of resistance and reinforcement makes Ratna an ambivalent character. In the familial sphere, certain compromises of Ratna enable her to continue with her artistic career, but it also brings several marital tensions between Jairaj

and Ratna. The argument between Amritlal and Jairaj proposes a revaluation of one of the most ancient Indian dance forms called Bharatnatyam. For a long time, this dance form was practiced by devadasis in southern Indian temples. Amritlal also becomes critical when he comes to know Ratna's close proximity with Chenni Amma, one of the living exponents of old dance styles. But Ratna replies to Amritlal:

"I have always been taught to speak to my elders with respect, but since I haven't done anything wrong there's no reason why I shouldn't speak up. Chenni amma is the oldest living exponent of the Mysore school and is the only link we have with the old school …. What she is really frustrated about is that in her youth she did not have the freedom to express her art…. When she came to know that I was a dancer, she greeted me and pleaded, yes, pleaded with me to learn the art of abhinaya from her. She even tempted me by offering to teach me some old dance compositions which she knew by memory. It was important for her that she should impart her knowledge to someone worthy of it. And it was important for me to learn what she had to offer. So, instead of going to the temple every Monday, I go to her house" (Dattani 42).

Through this form of resistance, Ratna attempts to overcome certain confined structures of patriarchy. She tells Amritlal that Jairaj, being her husband, is aware of where she goes on a regular basis. However, as a patriarch, Amritlal remarks, "your husband happens to be my son, And you are both under my care. It is my permission that you should ask for" (Dattani 43). But Ratna resists this imposition by saying, "You can't stop me from learning an art!" (Dattani 43). This negotiation of Ratna later opens up the possibilities for Lata to pursue dance with a greater individual freedom in Indian society. Here, Lata exemplifies the idea that womanhood, which was once strictly determined by patriarchal structures, can also be understood in the light of individual identity.

2. The Second Generation: Jairaj and Ratna:

In the play, the second generation of the family, represented by Jairaj and Ratna, plays a crucial role in understanding the dynamics of tradition, family, and artistic expositions. Both of them have a passion for dancing, but as time flows, tension begins in their relationship. After their marriage, Ratna slowly gains a position in the family. As an ambitious woman, she does not want to compromise with the traditional legacy. Jairaj, however, is a sensitive person who just wants to dance, but is also affected by certain societal and cultural stigmas. Ratna also attempts to discourage Jairaj by saying that his father does not want him to become a dancer; rather, he wants him to be a man. Therefore, in the play, dance is not just a form of art, but it is a space where tradition and individual expression collide. Jairaj aspires to be a dancer, but his father, Amritlal, disagrees by asserting that a man should not dance, as it makes men effeminate. Although equally enthusiastic about dance, Ratna also feels subjugation under the authority of Amritlal, but when it comes to her career, she conspires with him to discourage Jairaj's passion. These dynamics compel Jairaj to think about his mediocrity as an artist, which leads to further bitterness in their relationship.

The character of Amritlal reflects a pseudo liberal nature; being a freedom fighter, he allows Jairaj to marry a woman from a different community, yet cannot even imagine his son as a Bharatanatyam dancer. This foregrounds how gender discrimination functions within patriarchal structures. As Amritlal remarks, "a woman in a man's world may be considered as being progressive. But a man in a

woman's world is pathetic" (Dattani 50). To him, a man's happiness always lies in being a man. Amritlal very intelligently makes Ratna believe that Jairaj can never be as good as she can be at dancing. This clarification increases Ratna's ambitious nature so that she can discourage Jairaj and undermine his self-esteem as an artist. She questions the masculinity of Jairaj in different situations, blaming his mediocrity, which causes his own failure. Jairaj is also accused of being a spineless boy when he came back to his father's house after two days. This reflects his insufficiency as a man, as Ratna asserts, "You are nothing but a spineless boy who couldn't leave his father's house for more than forty-eight hours…You stopped being a man for me the day you came back to this house" (Dattani 21).

Moreover, the family becomes a space of generational repetition. As parents, Jairaj and Ratna want their daughter Lata to become more successful as a dancer and wish her to achieve their unfulfilled desires because, as dancers, their expectations are always thwarted. Ratna remarks, "Finished! Just like me. Yes, your father was right. Dance has brought us nowhere. It's his curse on us. . . You should have listened to your father. He was right. We were never anything great, never will be, and nor will our daughter be anything but an average human being" (Dattani 21). In the play, another form of conflict arises in the relationship between Jairaj and Ratna when their first son, Shankar, dies. For this tragedy, both of them blame each other. Jairaj feels that it is Ratna's negligence because she gets too busy to fulfil her ambition, and thus, cannot perform her maternal duties. Ratna, on the other hand, accuses Jairaj of being equally careless, keeping Shankar under the supervision of an ayah, and pursuing his own desires. Their conversation is more about accusation rather than a personal loss. This form of argument exemplifies the conventional thought that a woman always bears the responsibilities of the household, including caring for the child, by compromising her aspirations. So, the death of Shankar stands as a symbolic cost of pursuing individual aspirations in an Indian family.

3. The Third Generation: Lata and Viswas:

Dance Like a Man juxtaposes the viewpoint of the traditional older generation with the younger generation's aspiration for artistic expression and individual freedom. The third generation, represented by Lata and Viswas, holds the central resolution of the play. Lata becomes the witness of both familial legacies as well as the phase of transition. She stands out as a shift towards the resolution and individual aspiration. While discussing with Viswas regarding dance and marriage, Lata foregrounds the tension of her parents that they once had. She claims while talking to Viswas: "When I was a little girl, I used to stand near the door and watch mummy and daddy practise. It was magic for me. I knew then what I wanted to be. Viswas, when we are married—you will let me come here to practise, won't you?" (Dattani 6). In contrast to Jairaj, whose aspirations are thwarted by patriarchal norms, Lata negotiates her freedom and ambition with Viswas. Like any other Indian family, Jairaj and Ratna also try to get the best person for their daughter to be married to. They are especially concerned with whether Viswas will let Lata dance or not. This becomes evident when Lata remarks to Viswas: "Actually they couldn't care less who or what you are. As long as you let me dance." (Dattani 4).

In a conventional Indian household, marriage becomes one of the essential dimensions. The idea of marriage gets prominent in the conversation between Viswas and Lata as Viswas tells Lata: "My father almost died when I told him I'm marrying outside the caste" (Dattani 6). This anticipates how a traditional and typi-

cal Indian family functions, where marriage against one's own community becomes questionable, rather than accepted. Later, it is also reflected in the conversation between Lata and Viswas, where Viswas aligns with certain expected gender roles for Lata: "When my mother comes here, she'll want to watch you make coffee. Be prepared…. She has eyes like a hawk, my mother! She'll even check to see how far up your legs are tanned so she'll know whether you wear miniskirts or not!" (Dattani 12). Though positioned in patriarchal structures, Lata still negotiates her artistic expressions that embody her individual identity. Even Viswas, who is reluctant to marry a dancer at first, finally considers it. It marks a major shift away from the idea that a woman should not prioritize her career over her womanhood. Therefore, Lata represents Bourdieu's idea of 'habitus' or Bhabha's concept of 'hybridity' where she not only inherits the interest of her parents for dance, but also negotiates to achieve individual identity and artistic expressions. Viswas's acceptance of her artistic profession signifies how the standards of family norms accommodate the transition. Therefore, the third generation in the play stands not as a mere reflection of tradition and lineage but also foregrounds the horizons of possibilities.

4. Family: A Microcosm of the Society:

Dattani's *Dance Like a Man* (1989) posits family as a microcosm of the larger power structures, social hierarchies, gender norms, generational tension, cultural anxieties, and individual struggles. Dattani always places family in a significant space where personal ambitions and aspirations are constantly negotiated with traditional social obligations, as Aparna Dharwadker remarks, "in thematic terms, the persistence of home-as-setting has created a "typology of home" in post-independence Indian theatre, within which the practice of each major playwright forges distinctive connections between the private world of the family as an emotional and psychological entity and the public world of social and political action" (Dharwadker 270).

The tension between Amritlal and Jairaj reveals how a family represents broader patriarchal structures to uphold expected gender roles. The idea of marriage also signifies that a family can be a space of compromise and accusation; it functions as a site of both repetition and transition across the generations. The play mediates between familial mechanisms and artistic aspirations, where dance itself is turned into a metaphor of conflict between social conformity and individual expression. By placing the situation within an Indian family, Dattani generalizes the family experience where the Parekh household embodies the microcosm of larger sociocultural conflicts and individual struggles.

Key Findings:

The paper exemplifies that Dattani's idea of the Indian family is not just confined to personal space but also extends to the political domain. Amritlal's patriarchal authority stands as an example of disciplinary power that is exercised not through oppressive forces but through cultural norms, rigid structures, and constant surveillance. An Indian middle-class family also foregrounds the limitations of gender that can be seen through Jairaj, who struggles as a male Bharatanatyam dancer. It brings out the fact that traditional gender norms are not only confined to women but also to men, especially when they aspire to perform a desire that is usually coded as feminine. Although Ratna is a dancer, she has to negotiate to fulfil her dreams and ambitions in a traditional family household. Lata, being the successor of the new generation, inherits these ambivalences and witnesses a genera-

tional transition. The play ends with Jairaj and Ratna's embracing vision of dance without "missing a step or a beat" (Dattani 74), implying the grace that they lack as human beings: "We were only human. We lacked the grace. We lacked the brilliance. We lacked the magic to dance like God." (Dattani 74) Therefore, in *Dance Like a Man,* Dattani attempts to show how dance as an art form is used as a lens to understand an Indian family that allows people to perform an art form only within expected and accepted frameworks.

Conclusion:

In Dattani's *Dance Like a Man,* the Indian middle-class family becomes a site of both repression and adaptation. The traditional patriarchal view presents tension, which results in a form of negotiation across generations. In the play, Dattani addresses issues like authority, negotiation in marriage, and compromise of individual aspirations. The play places the family as the centre of tension where powerful structures are supposed to be performed. Therefore, the family that is represented here simultaneously supports but also limits the individuals by imposing conformity. Dattani shows that a family can operate as a microcosm of the broader cultural constraints and social hierarchies.

Through the play, Dattani asks his readers to critically assess the patterns of how a family can shape, impose, and constrain individual identity. It reflects that artistic expression and aspiration can never be entirely individual acts; rather, it is always influenced by family reputation, power structures, cultural constraints, and social expectations. To conclude, it can be said that *Dance Like a Man* remains a significant contribution to the literary field as it presents multifaceted dimensions of how an Indian middle-class family functions. This play, therefore, not only posits Dattani's extraordinary genius in the sphere of Indian theatre but also offers an opportunity to explore the wider cultural, social, and theoretical aspects of Indian families.

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Construction of Durga in the Arthaśāstra of Kauṭilya— A study

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Abstract: A military building designed to be defended from attack, consisting of and area surrounded by a strong wall, in which soldiers are based is called a *durga*, i.e., fort. From very early history to modern times, forts have been often been necessary for cities to survive in an ever-changing world of invasion and conquest. The *Arthaśāstra* of Kauṭilya is an ancient Indian Sanskrit treatise on statecraft, political science, economic policy and military strategy. The author of the *Arthaśāstra* also gives stress on the construction of *durga*. The *Arthaśāstra* discusses the creation of *durga* which can be of various forms depending upon the topography of the kingdom. Because of its importance a lot of care has been taken towards the construction of the *durga*s as has been discussed in the *Arthaśāstra*.

Keywords: Durga, Arthaśāstra, Kauṭilya, Statecraft, Architecture.

Introduction

Political philosophers of ancient India have considered *dūrga*, i.e., fort one of the seven elements of the state. The ancient kings attached very great importance to fortresses, for they served as the main base to defend the kingdom against the invasions of the enemy. The capital city of every ruling chief is surrounded by fortifications either natural or artificial. The *Ṛgvedasaṁhita* refers to the fort.[1] The words *pur* and *pura* occur in the Saṁhitās[2] and later Vedic texts[3] in the sense of rampart and fort. The owner of *pur* is called *purapati*.[4] The term *mahāpura*, i.e., great fort occurs in the *Taittirīyasaṁhitā*[5] and *Aitareyabrāhmaṇa*[6]. In the annual sacrifice portion of the *Aitareyabrāhmaṇa* the three Agnis or fires are described as forming three forts to prevent the *asura*s from disturbing the sacrifice.[7] In the *Kauṣītaki Brāhmaṇa*[8], the *upāsada*s are described as the citadel of the *asura*s, the enemies of *deva*s. It may therefore be said that the use of forts was well known to the people of Vedic age.

Construction of Durga in the *Arthaśāstra*

Durga plays a significant role in the kingdom. It is the *durga* through which the king can secure his state from external invasion and plunder. So, the king should construct the *durga*s in a systematic way. The author of the *Arthaśāstra* also gives stress on the construction of *durga*. The *Arthaśāstra* discusses the creation of *durga* which can be of various forms depending upon the topography of the kingdom. The *durga*s due to its location and its strategic relevance in case of providing security to kingdom had been perpetually remained under the control of army. Because of its importance a lot of care has been taken towards the construction of the *durga*s as has been discussed in the *Arthaśāstra*.

There are four types of *durga* as mentioned in the *Arthaśāstra*. The *udakadurga*, i.e., water fort. A water fort is that wherein a place is surrounded by natural lakes or a hollow place which is not easily accessible. The *pārvatadurga*, i.e., mountain fort. The mountain fort is that part where the place is surrounded by stones or pebbles or a cave in a mountain. The *dhānvadurga*, i.e., desert fort and the *vanadurga*, i.e., forest fort. The *dhānvadurga* is that type where there is no wa-

ter available or overgrown with thickets growing in barren soil. The *vanadurga* is a forest fort where the place is mostly marshy being full of mire or full of thickets which makes movement difficult. Kauṭilya further states that *udakadurga* and *giridurga* are places for the protectors of the country. While a *dhānvadurga* and a *vanadurga* are places for foresters or places of retreat in times of calamity.[9] In the *Ṛgvedasaṁhitā*, *gomatī*,[10] i.e., a fort full of kine, *śatabhuji*,[11] i.e., cities with hundred walls, *śāradī*,[12] i.e., autumnal forts are mentioned. In the *Ṛgvedasaṁhitā*[13] references to the *pur cariṣṇu*, i.e., moving fort also found. Which may be an engine for assaulting strongholds, but sometimes it was like a kind of chariot. The *Manusmṛti* gives a slightly different enumeration of six kinds of forts, viz., *dhanvadurga*, *mahīdurga*, *abdurga*, *vārkṣadurga*, *nṛdurga* and *giridurga*.[14] The *Śukranīti* also classifies the fort into six categories, viz., *pārikha*, which is surrounded on all sides by great ditches; *pārigha* is well protected by walls. The *vanadurga* is made in dense forest encircled by huge thorns and cluster of trees etc., the *dhanvadurga* is known to be situated in a place round about which no water is found. The *jaladurga* is surrounded by great sheets of water while the *giridurga* is made of high level with supply of water in plenty. Śukra again divides the fort into two categories, viz., *sainyadurga* and *sahāyadurga*. Both of these are regarded as ornaments of all forts without which other forts are no use to the king. It is asserted that the fort with troops is the best while the others are auxiliaries to this. The king therefore is advised to have this fort first.[15] A mutual dependence among different kind of forts ad their resourcefulness is highly emphasized by Śukra. The king is advised to have all these forts well provided with all types of materials necessary in wars.[16] The *Matsyapurāṇa*,[17] mentioned six kinds of forts, viz., *dhanvadurga*, *mahīdurga*, *naradurga*, *vākṣa* or *vṛkṣadurga*, *ambudurga*, *giridurga*. Among these fort *giridurga* is considered as the best. The *Agnipurāṇa*[18] also gives same division like *Matsyapurāṇa.*

Regarding the construction of *durga* Kauṭilya has stipulated that a king should establish his fortified head-quarters in the centre of the country. The site should be recommended by the experts in the science of building.[19] These should be built in an architecturally ideal place or on the confluence of rivers or on the proximity of a lake with unending water sources or on the banks of large ponds and tanks. The construction of these should be circular, rectangular or square in shape surrounded by three rows of ditches with a distance of one *daṇḍa*, i.e., six feet between each of them. The respective width of these three ditches is fourteen, twelve and ten *daṇḍa*s. The depth of these ditches should be less than one quarter or one half of their width. The bottom of these ditches is square in size and the top is one third of wide. The sides of these ditches are built with bricks or stones which is filled with flowing water and there should have lotus plants and crocodiles in the water.[20] The *Mahābhārata*[21] and the *Kāmandakīya Nītisāra*[22] however mention around the fort only one ditch which should be deep. The *Mahābhārata* does not mention the lotus but prescribes not only crocodiles but also sharks in the ditches.[23]

In the *Arthaśāstra*, Kauṭilya also mentioned that at a distance of four *daṇḍa*, i.e., twenty-four feet from the first ditch, a rampart should be erected by heaping mud upwards. The height and breadth of the rampart should be six and twelve *daṇḍa* i.e., thirty-six feet and seventy-two feet respectively. In the Śrīmūlā commentary of T. Gaṇapati Śāstrī it is said that *ūrdhvacayam adhaḥ sthūloparikṛśamūrdhvacayākhyaṁ mañcapṛṣṭham uparyadhastācca tulyavaipulyaṁ*

mañcapṛṣṭhākhyaṁ kumbhakukṣikaṁ vā ūrdhvādhaḥ kṛśaṁ madhyasthūlaṁ kumbhakukṣikākhyaṁ vā | T. Gaṇapati Śāstrī means that *ūrdhvacayam*, *mañcapṛṣṭham* and *kumbhakukṣikaṁ* are the different types of ramparts. The *ūrdhvacayam* is thick at the bottom and thin at the top. The *mañcapṛṣṭham* is equally thick from top to bottom. The middle portion of *kumbhakukṣikaṁ* is thick and top and bottom portion is thin. The rampart should made hard by the trampling of elephants and bulls. Clusters of thorny bushes and poisonous creepers should be planted on the rampart.[24]

There shall be parapets over the rampart which are built of backed bricks and raised to a height of twice their breadth. Kauṭilya says that the parapet wall should be wide enough so that a chariot can easily move. The shape of the parapet also mentioned by Kauṭilya. He says that the shape of the parapet should be like a palm tree, thick at the bottom and thin at the top. The shape of the top should be like a drum and monkey's head.[25]

Outside the ramparts passages for the movements of enemies shall be closed with concealed objects to form obstruction such as *jānu-bhañjanī*, i.e., a kind of trap to catch the enemies, *triśūla*, pits, thorny bushes filled into pits, replicas of snakes and palm leaves made of iron, triangles, obstacles resembling the teeth of dogs, rods, ditches filled with thorny objects covered with sand, frying pans and water pools.[26] Kauṭilya also mentioned four kinds of gates of fort, viz., *gopuraṁ*, *puṣkariṇī*, *kumārīpuraṁ*, *muṇḍaka*. The gopuram gate should be shaped like a lizard's mouth. By digging a well in the middle of parapet *puṣkariṇī* gate should be constructed. The *kumārīpuraṁ* gate should be made with four halls at a distance of one and half *daṇḍa* from each other. The *muṇḍaka* gate should be two storeyed building without any ornamental dome with an appropriate door according to the availability of the building materials.[27]

Conclusion

From the textual evidences of *Arthaśāstra* it proves that Kauṭilya was concerned with *vāstu* and provided a comprehensive account of the science of architecture with a scientific mind on minute details. As Kauṭilya was primarily concerned with the establishment and proper maintenance of the kingdom, he considered the construction forts, instructions regarding the proper locations, types of forts, their shapes, security norms, gates utmost importance. Thus, it can be concluded that the textual evidences on *vāstu* in the *Arthaśāstra* amply prove that Kauṭilya, the great visionary, had dealt with the architecture most scientifically.

Endnotes

1. *Ṛgvedasaṁhitā*, 1.33.12; 1.53.7; 1.61.5; 1.63.7; 1.103.3; 4.16.1
2. *Ibid.*, 1.53.7; 1.131.4; 1.166.8; 3.15.14; 4.27.1
3. *Taittirīya Brāhmaṇa*, 1.7.7.5
4. *Rgvedasaṁhitā*, 1.173.10
5. *Taittirīyasaṁhitā*, 6.2.3.1
6. *Aitareya Brāhmaṇa*, 1.4.6
7. *Ibid.*, 2.2.1
8. *Kauṣītaki Brāhmaṇa*, VIII.8
9. *Arthaśāstra*, II.3.1-2
10. *Ṛgvedasaṁhitā*, 8.6.23
11. *Ibid.*, 7.15.14
12. *Ibid.*, 1.131.4
13. *Ibid.*, 8.1.2-8

14. *Manusmṛti*, VII.70
15. *Śukranīti*, IV.6.1-8
16. *Ibid.*, IV.12-14
17. *Matsyapurāṇa*, 217.6-7
18. *Agnipurāṇa*, 222.4-5
19. *Arthaśāstra*, II.3.3
20. *Ibid.*, II.3.4
21. *Śānti Parva*, 67.45
22. *Kāmandakīya Nītisāra*, IV.57
23. *Śānti Parva*, 67.45
24. *Arthaśāstra*, II.3.5
25. *Ibid.*, II.3.7
26. *Ibid.*, 2.3.15
27. *Ibid.*, 2.3.31-32

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An Audible Slam and a Silent Slap: Symbolic Significance of the Banging of the Door in Henrik Ibsen's *A Doll's House*

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Abstract: This paper analyses how the ending of Henrik Ibsen's play *A Doll's House* exemplifies the multifaceted impact of feminist literature as it critiques the gender politics that restrict women's emancipation. The protagonist Nora, portrayed as a human doll, gradually rebels against subjugation, culminating in a significant, albeit non-violent, closure marked by the iconic sound of a door slamming, as she leaves the house she was emotionally imprisoned in. This research examines how the play empowers women to reject unethical societal norms and assert their individuality, reflecting broader feminist issues prevalent during the Victorian era. Her departure defines her transition from a submissive figure to an independent individual. The symbolic nature of the door serves as a passage to autonomy, underscoring her psychological transformation. Ultimately, Ibsen's work resonates with the ongoing discourse on feminism, epitomising the struggle against a historically oppressive system, while urging women to reclaim their voices and agency.
Keywords: Door, Nora, Ibsen, Torvald, Ending

Introduction: The psychological, socio-political, and philosophical impact a drama aspires to convey is much determined by its denouement. Some endings leave the audience aghast, while some fetch bubbling excitement. The ending of Henrik Ibsen's play A Doll's House is one of the very few specimens in the history of English literature that manages to draw much of all kinds of emotions, reactions, and criticism out of readers. The gendered body politic of any structure assigns the woman to be the foundation and the men to be the erected structure itself. Name and fame are reserved for patriarchy, whereas the conventionally mandatory criteria of femininity include managing the household and birthing and rearing the children. Robinson Crusoe[1] and Lemuel Gulliver[2] are born to unravel to depths of the unknown, while the unnamed women lurk in the corners of the kitchen, feeding on heat and sweat to cook the "last supper"[3] of the Biblical sages. Ibsen's *A Doll's House* tells the tale of the puppet-wife Nora, who is fed, dressed and made to dance according to the whims of her lord and husband, Torvald Helmer, until the unannounced shifts between "playtime"(3, p.203) and "lesson-time"(3, p.203) snap the puppeteering strings attached to her mind, along with her silver lining of faith. With the doll's ascension to humanity, the craving for freedom drives her to break through the barriers that immemorially bribed her with a false sense of safety. The closure of the play is neither evidently violent nor nonchalant, yet metaphorically, it is both. Unexpected beyond imagination, the play doesn't end with any verbal complexity but simply with the sound of a door being slammed. This ending carries paramount significance as it unfolds that the protagonist Nora, who can resort to illegal measures to protect her family, can also slam the door on her deceiver, who dictatorially distorts her idea of a family, and land a pulsating slap in the face

of patriarchy.

In the nineteenth century, when guillotines were gradually being abolished as an inhuman means of execution, England discovered a new, invisible torture device as a morally ironic gift for women under the reign of the great Queen Victoria, namely the woman question[4]. Besides, the era was so obsessed with taxidermy[5] that it trapped women in a life in death existence, stuffing their psychological innards with socially constructed ideologies of everything: talking and walking, eating and mimicking, and most importantly, being obedient and lovely wives for men. While in Britain, there was at least minimal awareness of its existence, in Ibsen's distant Nordic country, these behavioural and existential shackles were even more normative and internalised by women themselves. The ending of *A Doll's House* is a blotch of defiance in the socially approved discourse on gendered hegemony. It imparts a counter-narrative against the Victorian conduct books[6], empowering women to reject patriarchal norms and assert agency and individuality. In fact, Laura Kieler, after whom Nora's character has been crafted, in reality wrote Norwegian novels and essays about the subjugation of women, providing an alternate discourse against the theories of male homogenisers. Although Nora didn't walk out on a world of roses, her unapologetic departure from emotional exploitation, despite being mentally stunted all her life, is tremendously empowering. Nora utilises the "door" to doubly contribute to her quest of violating the separate spheres theory[7], at first by constraint, and later, by desire. Just as Torvald, in Act I, closes the door to his study for professional privacy, Nora, too, secretively closes herself up before Christmas, working day and night to pay off the debt. She waits for eight years, balancing her tumultuous life on the hope that at her most dire moments, "the most miraculous thing"(3, p.220) will happen. Torvald, to save whom she forges her father's signature and risks her comforts, will protect her dignity, support her decisions, and appreciate her courage. However, instead of a miracle, Torvald prepares an emotional ordeal for her. The reason why Nora kept the debt a secret from Torvald was to protect his self-respect. But blinded by his male ego, ethical hypocrisy and tremendous misogyny towards his own wife, he launches blame upon blame on Nora. When the truth of the family she tied her life to gets exposed, she doesn't engage in any debates or negotiations, which she had done in the earlier Acts. When the miracle doesn't happen through the hands of Torvald, she doesn't hesitate to perform the miracle herself, shutting the door over his insolent protest: "I won't allow it! I forbid you! "(3, p.212). The "spendthrift"(1, p. 150) Nora who enters the stage with hands full of presents, apparently bought with Torvald's money, leaves the stage with nothing but a travelling bag, asserting boldly: " I don't take anything from strangers"(3, p.216), knowing well that the world will offer a married woman only two possibilities for monetary stability: being a prostitute or a governess. But Nora's obstinately independent claim to take away her "property"(3, p.216)[8] through the door that demands willing confinement from her, is a direct blow at the Napoleonic code[9]. Ultimately, the whole discourse of femininity that is constructed upon the idea of reputation becomes a paltry plaything for her the moment she ceases being a doll and prioritises her psyche, as she asserts: "but I can no longer contain myself with what most people say" (3, p.213). Nora's end is not exactly victorious, as the Nora that exists outside the slammed door is partially independent but not fully emancipated from the jaws of society. She stands with a newfound backbone, but her broken core cannot be invisibilised. Yet, for a woman who has been taught to normalise misogyny as

praise, instead of crumbling as a "greatly wronged"(3, p.210) damsel in distress, Nora exits as self-loving Amazon[10], announcing loud and clear: "I don't love you any more." (3, p.215)

In a world that moves slower than a glacial pace, the symbolic closure of the play is still relevant, as the more it is analytically interpreted, the more thematic elements it could signify. *A Doll's House* functions as a thespian bildungsroman where Nora's psychological maturation transforms her from a submissive wife with stifling certainty in life, to an independent lady with blissful uncertainty. Along with Nora, the contextual connotations of the doors also transform, intensifying with the rising action. The stage direction in the beginning portrays the door through which Nora leaves, to be "somewhat to the back"(1, p.143) of the centre stage. The entrance of Torvald's house, being at the back, structurally represents the idea of Nora's departure to be a distant dream even in his wildest imagination. The door becomes both the protector of her secrets and the cause of paranoia, as behind these closed doors, Nora does forbidden things in the house. In Act I, she secretively eats macaroons, which her husband doesn't allow quite unjustly: "NORA : [...shuts the door...Taking from her pocket a bag of macaroons, she eats one or two. Then, she goes on tip-toe to her husband's door and listens.]" (p.143). The very same entrance that she ecstatically unbars to see her children: "There they are! [She runs to the outer door and opens it. The Nurse, Anna, enters the hall with the children.] Come in! Come in! [Stoops down and kisses the children.] (1, p.162); in Act-II, brings malady of restlessness, fear of confrontation with Krogstad as she exclaims: "There's somebody coming! [Goes to the hall door and listens.] Nobody; "(p.175). Things brim to full when Helmer "[Locks the outer door]"(3, p.212), incriminating Nora to be a despicable culprit, "morally diseased"(3, p.212), the wrecker of his children and destroyer of his peace, reputation, and home. Finally, the ticking time bomb of endurance snaps inside her. Between the penultimate locking and the ultimate unbolting of the door, the death of the mother Nora, the "doll-wife"(3, p.213), the "pretty little songbird"(1, p.147) Nora takes place, and from the ashes of burnt hopes, rises the phoenix of a nameless, homeless yet "reasonable human being"(3, p.218), who is in search of an identity she must find herself. Standing in the doorway of her manipulated consciousness, where she made herself believe in an appeased future, she travels to her candid subconscious, where the truth of impending doom was vivid. The literal bashing of the door metaphorically represents her internal force of resistance and desertion of everything that made her life a frantic mess of agony- an everlasting Tarantella[11]. Torvald's authoritative accusation that she wants to sever her ties with him by abandoning him and the children can be logically subverted, as she, like any other scientific human being, needed to desaturate her life, dictated by the male catalysts that dissolved her original elements. The surprising ease with which she sacrifices even an atom of care for her children was possible because every molecule of her meticulously constructed, people-pleasing identity had been bombarded. To slam the door is to turn a deaf ear to the hammering anxiety that stung venom into her every moment. A lady in the midst of a feminist awakening must battle against the fascinating call of motherhood, the temptation of security that comes with sacrifices, and affections that are determined by appearances. It is an alternative form of revolt, as even if women's voices die under the chokehold of male dictatorship, the thudding impact of their actions may equally shatter the domineering agenda of phallocentrism and pave the path for the optimistic emergence of the new revolu-

tion of feminism.

It would not be an overstatement to assert that the crux of the whole play hinges on this banging closure. Different artistic representations have even improvised the end to sensationalise the emotion that the denouement of the play conveys. In 2012, BBC Radio 3 broadcast an adaptation by Tanika Gupta, transposing the setting to India in 1879, where Nora (renamed 'Niru') is a docile Indian woman married to Torvald (renamed 'Tom'), an Englishman working for the British Colonial Administration in Calcutta. Niru's confinement has been shown by the fact that she never surpasses the boundary of the home unless her husband takes her out in his car. By the end, Tom hears Niru thumping down the stairs, which in itself is an act of transgression from ideal womanliness; and slamming the door while hollering to an auto-rikshaw in a prominent voice he has never heard before. The Indian Nora not only walks out into liberty, but also pampers herself with a ride. Conversely, both Dariush Mehrjui's 1992 adaptation titled *Sara,* where Nora has been depicted as an Iranian refugee, and the 1944 German film *Nora*, directed by Harald Braun, which retells the story in line with Nazi ideology, defining the place of women, enact the alternate ending of the play. Ibsen, who under the pressure of German censorship laws was forced to alter the ending and had to write about Nora's apologetic reconciliation with Torvald, later himself criticised it to be a disgrace and barbaric outrage. The versatile victory of the play lies in the fact that both the original and alternate endings deliver a critically gendered didacticism to women about the firmness of their agency, clarifying what must be done at what cost, and what must not be done, no matter what it costs.

To conclude, Nora functions as a nineteenth-century fairy godmother, swallowing the hazardous reality and proving to a universal sisterhood that the vocal blockage in the larynx does dissipate under internal resistance and gives back the voice repeatedly taken away from them. The quality of being industrious, which is considered to be a masculine virtue, arises in Nora intrinsically as she weaponises the worst deficiency of her life to her advantage. Hedda Gabler, another awe-inspiring character written by Ibsen, says: “It's a liberation to know that an act of spontaneous courage is yet possible in this world. An act that has something of unconditional beauty.” (1, p.73). The fictional Nora Helmer doesn’t just close the door of toxicity; she whacks it, and its impactful reverberations continue to echo down into the “Me Too”[12] movement of today. The bitter chauvinism of patriarchy gets overpowered by the rejuvenating sweetness of freedom.

Endnotes

1. Robinson Crusoe is a character from Daniel Defoe’s novel of the same name. Crusoe’s unbelievable adventures make him the epitome of the love of adventure.
2. Lemuel Gulliver is a character from Jonathan Swift’s novel *Gulliver’s Travels*. His thirst for travelling is often used as the paradigm for the love of exploration.
3. The “last supper” refers to the final meal that Jesus shared with his apostles in Jerusalem before his crucifixion. Popular feminist debates point out how the sages are part of history, yet the women who cooked the supper are unknown.
4. The Victorian woman question refers to nineteenth-century social, legal, and intellectual debates surrounding women's roles, rights, and capabilities.
5. Taxidermy is the art of preserving the corpses of animals by filling their innards with materials and turning them into lifelike models for decoration or scientific study.
6. The Victorian conduct books attempted to assimilate women’s behavioural development in a scale of ideal femininity, which required a woman to meticulously follow

the codes of womanly conduct set by the patriarchal society.

7. The separate spheres theory was a nineteenth-century ideology that claimed that men belong to the public sphere and women should remain confined to the private sphere of the home.
8. Nora leaves with a travelling bag with things she brought from her father's house. Those are the only things she considers her "property" as she returns Torvald's wedding ring.
9. The Napoleonic Code was a French civil code of law which later spread to other parts of Europe as well. The law restricted women's financial emancipation, making them subordinate to their male relatives, especially the father, husband, brother and son. Women were not allowed to own property or do monetary transactions without the approval of their male guardians.
10. In Greek Mythology, the Amazons were a group of warrior women who lived by their own rules, disregarding patriarchal norms.
11. Tarantella is an Italian folk dance which aims to replicate the pain of a person bitten by a tarantula spider, through its fast tempo and frantic mood. Nora performed her Tarantella performance at a Christmas party the very night she finally left the house.
12. The "Me Too" movement is a twenty-first-century feminist movement against sexual abuse and domestic violence.

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Preserving and Promoting Heritage: Impact of Bhartiya Knowledge System on Present and Future Generation

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Abstract: *Bhartiya'*s health system (herbal system), health wellness system (yoga), and sustainable development (worship of nature) were essential in Ancient Bharat. In the Twentieth century, many universities in India have introduced IKS syllabi to acquaint the present and future generations with the *Bhartiya* knowledge system to make them understand the universal laws of action, duties, and equilibrium between man and nature. By introducing IKS Bhartiya *Darshans*, it will acquaint students with the six schools of thought, the six Vedangas, the four Purushsarth, the Chaturvern system, and the Ancient Indian scriptures, which contain the Bhartiya knowledge system in totality. The present paper delves into how, after drafting NEP 2020, the Government of India has taken an important initiative to preserve and promote the Indian knowledge system and cultural heritage to amalgamate ancient and modern wisdom in the contemporary academic setup. *Bhartiya*'s knowledge system (BKS) states the geopolitics of the world, not in terms of imperialism and colonialism, but to maintain global peace as Vasuvedakutumbakam (the world as one family) and redefine the nature of Geopolitics. Additionally, this paper will also explore how the 'Dialogic System' in the *Bhartiya Gyan* Tradition has a long and rich legacy that determines the epistemological base of knowledge construction that contributes to human civilisation as the oldest human consciousness.

Keywords: Argumentation and Dialogue; Indian Context and History; Geo-Politics and Global Peace; Consciousness on IKS

Introduction: The Indian knowledge system (IKS) and Bharatiya knowledge system (BKS) are very ambiguous for modern Indian academia, as to what to accept and what not (BKS or IKS). It requires profound contemplation from experts of the Indian education system. 'India' signifies only the geographical location, a continuation of Eurocentric narration and a relentless coloniality even after independence. The word 'India' isn't found in our ancient Vedic scriptures and does not relate to or embody BKS and its civilizational constituents. But the word 'Bharat' is found in the Rigveda, a Vedic scripture, and also represents knowledge, values, and perspective towards human beings and nature and presents the sustainability of life and nature. The name *Bharat* stands for true identity and comes from the sacrifice of King Bharat, which signifies life itself. In the renaissance of BKS, it becomes imperative to establish a discourse of BKS in the Indian academic fab-

ric. The discourse of BKS would develop an extraordinary length and breadth of consciousness of the Bharatiya Knowledge System that will play a significant role in preserving, promoting and disseminating BKS for present and future generations.

The rich tapestry of the Bhartiya Knowledge System (BKS) is still being passed through various scholarly research projects, surveys, research papers, and modern academic accreditation, regardless of whether the rich BKS existed. Suppose Bharat does not have this rich tapestry; why did Islamic invaders from the Middle East stay here for 1000 years and loot resources, decode and destroy cultural and academic repositories and European's control and loot all resources for 250 years through the philosophy of discourse and hegemony? After independence in 1947, Eurocentric perspectives and colonial narratives are still determining Bhartiya consciousness towards Sanskriti, Dharma and spirituality through the discourse of linguistic colonisation; translated scriptures by the body of invaders as a strategic colonial presentation, as rightly observed by the postcolonial scholars, particularly Edward Said in his book *Orientalism* (1978).

NEP 2020 extensively draws Indian intention towards decolonisation in the context of Bhartiya Gyan Parampara. It is the golden time to restore the Bhartiya consciousness of BKS (IKS) through the academic fabric. Traditional knowledge systems are a body of understanding, a great culture that is very profoundly rooted. They have their origins in the remote past. Their systematisation and canonisation gave rise to elite science. This knowledge and technology **will incorporate** the wisdom distilled through millennia of experimentation and trial and error. In the Indian context, there are diverse cultural contexts of scientific discovery and invention since ancient times. It is time to revise the conventional Eurocentric view of science and its origin.

Indian-Historical Context: The foundation of *Vishva-Guru* is not based on contemporary colonial cultural values and its societal conceptualisation, not even on foreign invasion of its cultural model, but on Bharatiya knowledge traditions. The continual invasions of India by different foreign forces tried to destroy Indian cultural, religious and intellectual heritage, which seems to have succeeded to some extent; even though the Bharatiya knowledge system has remained intact with its robust values. Geographical, cultural and historical narratives brutally attacked Indian heritage, but everlasting principles and values still resonate with the rest of the world.

The international community has sought to recognise and protect the traditional knowledge system. For instance, UNESCO has recently recognised forty-three heritage sites in India, including 35 cultural, 7 natural, and 1 Kanchenjunga National Park; all cultural heritage sites in India have a great amount of antiquity. It has been preserved and protected by the UNESCO World Heritage Convention. Implementation of NEP 2020 by the government of India is an important initiative to preserve and promote the Indian knowledge system and cultural heritage to amalgamate ancient and modern wisdom in the contemporary academic setup. Certain natural and human-caused disturbances threaten the world, such as climate change, global warming, wars, anthropocentrism, and the philosophy of extreme materialism and consumerism. Considering the rich travesty of the Bharatiya Knowledge System and its universal values, the entire human race can benefit from it. Dr Khan and Dr. Sharma rightly stressed the significance of preserving IKS for present and future generations:

The IKS actively commits to sharing the rich heritage and traditional wisdom of India, incorporating tribal, indigenous, and traditional learning methods. Encompassing diverse fields. The IKS not only boosts tourism but also fosters awareness and appreciation of India's diversity, culture, and traditions. It includes the propagation of knowledge in areas like archaeological sites, heritage, literature, sculpture, music etc. (46)

Bharatiya Knowledge systems have been developed through the Sanskrit language for thousands of years. As time progresses, development and scientific temperament are influenced by the Eurocentric narrative, especially the linguistic narrative of English as the language of civilisation. Lord Macaulay's Minute, 1835, shifted the medium of instruction from Sanskrit to English; Gurukul education to school education was the more systematic strategy towards the decline of India's cultural heritage and declaring Sanskrit as a dead language. After a long span of the colonial era and even after independence, successive governments should have taken the initiative to introduce BKS in academic institutions, but this did not happen. Consequently, students were uprooted from the rich heritage of their country, which had made them (India) a *Viswa-Guru* because of the sublimity of BKS. Now, many universities in India have introduced IKS syllabi to acquaint the present and future generations with the Indian knowledge System, which will undoubtedly have an impact on young minds and be visible in every sphere, including all professions.

By introducing IKS Indian Darshan, it will be well acquainted with students who have developed six schools of thought such as Gautama Rishi's Nyaya, Kanada Rishi's *Vaisheshika*, Kapila Muni's *Sankhya*, Patanjali Maharishi's *Yoga*, Mimamsa and Vyasa's *Vedanta* which reflect multiple ways of thinking: four *Purusharthas: Dharma, Artha, Kam, and Moksha*, also channelise their energy in four directions that also the objective of life as far as IKS is a concern. The social management of the Ashram system is four in number, where Academic, Household, *Vanaprastha*, and Salvation are equally important as they all complete the cycle of life as Vedic life patterns. In Vedic times, social systems were organised. Every employee was selected by merit, called the *chaturanga* system; intellectuals were known as *Brahmins*, warriors known as *Kshatriyas*, landowners or merchants as *vaishyas* and service sections (engineering field) as *Sudras*. The religious book Bhagavad Gita came into existence only when Arjuna forgot the philosophy and duty of karma and its consequences. The disequilibrium of the karmic equation in today's society also determines the problematization of social institutions.

The introduction of BKS in the NEP-2020 syllabus by different universities in India is a significant initiative to acquaint students with this universal law of karma. This paper investigates how rich the Bharatiya Knowledge system is and how it will impact the students' personal and professional lives. This paper also explores how Indian texts and epics like the Ramayana and the Mahabharata can be studied as historical texts from Ancient Bharat, not as they have been presented as myths by colonial narratives.

NEP 2020 has given the utmost space for IKS so that it can be studied in its context under the correct parameters. UGC has also added Hindu Studies and Ayurveda Biology as a subject in NTA- the NET examination to provide a scope for research in Higher education, where IKS can be understood in every discipline, such as political science, economics, English, Law, Sanskrit, Hindi, and Astrology.

By promoting the Indian knowledge system through various national and international seminars, conferences, workshops, and webinars, Bharat will develop a community of rich ancient wisdom of timelessness, acquaint students with the Indian knowledge system that will work as an ambassador for global peace, and redefine the geopolitics of the world. In 2023, India successfully conducted the G20 summit in New Delhi, where India's ancient heritage was a centre of attraction for its universal theme, *Vasudhaiva Kutumbakam*. This paper also delves into how introducing the Indian knowledge system in the curriculum will establish global peace and redefine Geopolitics. The system of traditional knowledge of Bharat is a record of past human achievements, which helps us comprehend the complexities of human life and offers perspectives of multiple lifestyles, traditions, and cultural groups of a particular period.

NEP 2020 is a paradigm shift from colonial narratives on different perspectives towards the postcolonial tendency of Bharat, where the reader finds space for uncovering the antiquity of ancient wisdom and cultural construction and functionality. In a study of two National Policies on Education, NEP 1986 and NEP 2020, it was found that the latter is a more dynamic, flexible, and learner-centric approach that emphasises the holistic development of learners. Every system of knowledge has evolved through a long effort of human consciousness, where multiple minds work collectively to make human life more social and cultural in any social fabric.

Globalisation and Geo-politics: In the twenty-first century, there is a confluence of multiple ideologies, perspectives, narratives, and a collision of Eastern and Western civilisations. Still, the complexities of human life are multiplied. This is one of the core reasons why Bhartiya knowledge is necessary to preserve and promote for the welfare of humanity. It is observed that modern and ancient wisdom play a significant role in mitigating human suffering on a large scale. Culture and cultural imperialism through linguistic discourse succeeded in the institutionalisation of social and academic fabric by the introduction of IKS; Indian academia gets a counterattack to Western and colonial cultural thoughts. There had always been a clash among civilizations, such as Mesopotamia, Egypt, Vedic Civilisation, and Chinese Civilisation. One civilisation always tried to dominate and replace the other when it came into power. The European civilisation always stood for the external expansion of geographical territories, as the Elizabethan Age (1558-1603) collection of extreme materialism, believed in the philosophy of consumerism, and also believed that knowledge is the power to conquer the external world. On the other hand, Vedic civilisation, as an embodiment of the Bharatiya Knowledge system, always believes in 'knowledge is the purifier of self' and the power to conquer 'oneself'. This is another reason to preserve and promote IKS. More effectively, however, it can be preserved and promoted when introduced into the academic curriculum, specifically from primary to higher education. Mrs Deepa Kumari, in her research article "Indian Knowledge for Sustainable Futures," focused on the need to preserve nature by implementing the Bharatiya Knowledge System, which always worships nature:

The Vedas gave reverence to the Sun, the Moon, the stars, planets, comets, etc, to flora and fauna around, to the forests, deserts, rivers, seas, and oceans, to the mountains, and so on. The Vedic people recognize the importance of mutual dependence and coexistence with nature and other living beings but today the world is facing the problem of natural calamity, famine, floods, mass migration,

etc. because of the overexploitation of resources. The world has understood the need to preserve nature… (262)

Legacy of Dialogic Tradition: Modern science is tracing the Indian *Vedic Shastras* as the *Smriti* and *Shruti Vedas, Unpaved, Vedanga darshan*, and it comprehensively covers all branches of knowledge, both material and spiritual. The dialogic system in the Bhartiya Gyan Tradition has a long, rich legacy placed at the centre of knowledge formation or in the process of knowledge emergence for contributing to human civilisation as the oldest human consciousness. Dialogic culture and tradition play essential roles in knowledge formation in the history of IKS. Various scriptures can exemplify it, such as Lord Krishna and Arjuna in the Bhagwat Gita, Rishi Ashtavakra and King Janak in the Ashtavakra Gita, and Sages and spiritual seekers in the Upanishads, which are examples of healthy traditions of dialogues. The tradition of dialogue and healthy discussions has paved the way for the tradition of action and knowledge, as it has been at the centre of India's cultural and intellectual history, as Lord Krishna enlightened Arjun before entering the battlefield of the Mahabharata. Dr Amartya Sen has discussed the spirit of India's argumentative tradition in his book *The Argumentative Indians* and presented how the various perspectives on multiple topics have been a part of the rich dialogic tradition of India, as he states, “A defeated argument that refuses to be obliterated can remain very alive” (6).

Primary classical scriptures of India, such as the Vedas, Upanishads, Puranas, the Historical Epics Ramayana and the Mahabharata, centre on the tradition of dialogue between Guru and Shishya Parampara, not to conquer external materialism or to conquer the arguments, but to get transformations from lower to higher consciousness, eventually leading to cosmic consciousness. Active dialogues like Yogeshwar Shri Krishna and Arjuna in the Bhagwad Gita, Guru and Shishyas in the Upanishads, and so on, the dialogic tradition of India plays a significant role in diagnosing the problem of extreme radicalism across the world, which will prepare the present generation for the establishment of present and future global peace.

In the present context, this dialogic policy is designed to shape India's foreign policy, where discussion, dialogue, and negotiations reflect India's soft power in the international community's geopolitics. NEP 2020 emphasises incorporating IKS to use Ancient civilizational components of societal functionalities to solve the complexities of the contemporary world and navigate future disasters. However, higher education in India has 83 subjects with a modern structure and nature, including IKS, which expands the scope and boundaries of subjects. The equation of social functionalities was solely based on the *chaturverna* system, the four divisions of human society, for proper operationalisation, not based on birth but by virtues, actions, and nature that were genetically possessed by each category. As Lord Krishna rightly stated, ‘*Catur-varnyam maya srstam guna-karamvibhagasah: Tasya kartaram api mam viddhy akartaram avyayam’* (Bhagwad Gita, Ch.4., p.13). A structured society and skill-based categorisation of the worker as intellectuals, warriors, business class and technical class, ancient Bharat had that contributed 32.9% according to economic historian Angus Maddison before the Mughals. Furthermore, first-world countries determine the geopolitical charter of the world mostly based on imperialistic expansionism, economic hegemony, and the strength of weaponisation.

Promotion and Preservation of Heritage: Ramayana is a historical text and epic of India; there is also the philosophy of Geopolitics, as Lord Rama, who killed

Ravana, brought back his wife from the territory but did not claim even a single inch of Sri Lanka's territory. eventually, Ravan's younger brother Vibhishan was given accession to the throne. Therefore, not the policy of territory grabbing but the philosophy of renunciation of foreign possession was the base of Indian geopolitics in ancient Bharat, and it can contribute a good amount of assistance in the contemporary global crisis of expansionism in international communities for world peace. The govt. of India has made a paradigm transformation in the Indian education system by including India's knowledge system through NEP 2020 to preserve and promote India's cultural heritage through the academic fabric of India. IKS in NEP 2020 would be directive principles for the Indian education system. Preserving and promoting curriculum, classical languages, an interdisciplinary approach, and their amalgamation with the modern education system will enhance learning and employability.

The core philosophy of the Indian knowledge system is 'unity in diversity.' Unity among the living creatures is in terms of *the ataman level (soul consciousness), diversity at the* body compositional level. In the light of the narrative of globalisation, multiple diversities are under threat and need to be promoted and preserved to understand present and ancient human efforts for human and societal progress. From preserving local narratives to master narratives, they always contribute much knowledge. The global narrative of allopathy disappeared in the Indian health system. That is why Arvada and yoga must be preserved along with the modern health system so that present and future generations can benefit extensively in health and knowledge.

The Government of India developed the Ministry of Ayush, which promotes India's traditional medicine system, research institutions, and alternative medicine system. The amalgamation of ancient and modern medical systems enriches the health department and increases the livelihoods of present and upcoming generations. Diverse branches of Indian traditional medicine are Ayush as it stands for (*Ayurveda, Yoga Unani, Siddha, Sowa Rigpa*, and Homeopathy). One of the main objectives of NEP 2020 is the holistic development of learners, but that was already contained in the Indian education policy in Ancient India, called the four Purus Artha, as Dharma (righteous), Kam (sense pleasure), Arth (Materialism), *Mukti* (salvation). This philosophy of Ancient Bharat channelises the vitality of learners in holistic development. If the modern educational structure is meticulously scrutinised, it can be found that concentration is given only to materialism and a sense of pleasure. In contrast, Dharma and salvation are missed in modern educational policy.

Another reason for preserving and promoting Indian culture and heritage is to study and appreciate the temples of ancient India, which were not only centres of worship but also places of cultural preservation and promotion through regular visits. Other activities like marriage ceremonies, ritualism, and celebration of festivity in the temple were the main components. Temples were not simply a construction of four walls but were based on geometrical principles of the architecture of ancient Bharat. In the midst of modernisation, where young generations are its consumers on a grand scale, they need to understand and rationalise the cultural legacy of India and play a more significant role in keeping the Indian knowledge tradition alive. It is a hard fact that traditions do not construct overnight but take a long time, and the collective efforts of great minds of human civilisation need to be saved and propagated.

The National Educational Policy of India 2020's drafting committee knows that academic fabrics can transfer culture and heritage to present and future learners at minimal cost and effort. The subjects of Indian knowledge, in coordination with modern educational subjects, play a significant role in introducing ancient Indian wisdom to the contemporary social and academic fabric. The fundamental difference between the Indian knowledge system and the Western knowledge system is that the former (IKS) is based on the exploration of the internal self, then makes the perception about the external world; this is also the reason to call it (Santana Sanskriti) Whereas later Western Knowledge System (WKS) emphasizes on the external exploration of world through senses, mind and rationality eventually changes with nature time and lack timelessness. The ultimate aim and objectives of all civilisations, either east or west, south or north, are to establish peace not for themselves but for the whole world. The aim of global peace can be achieved through the preservation and upgradation of IKS. The true nature of Indian culture and patrimony is meant for human beings, irrespective of any social discrimination. There is no second thought regarding the global relevance of *Bhartiya Gyan Parampara*. It has universal acceptance due to its principles, timelessness and pinnacle of wisdom.

The Indian knowledge system is isolated from chemistry and its understanding, as it is rightly explained by Rishi Kanada, who first propounded the concept of the atom, an indestructible particle of matter. Modern chemistry has only found atoms and elements and their classification in the nineteenth century, when many technological advances were made. But Rishi Kanada discovered long ago that it is time to amalgamate modern and ancient knowledge systems so that new perspectives can be considered while studying modern knowledge systems. Western scholars have constructed many challenges and stereotypes regarding the Indian legacy. Indian ancient legacy of knowledge is based on a specific structure that Western educators and translators did not go through; consequently, wrong translation, misrepresentation, and heresy of paraphrase become a big challenge for the original content and context of IKS. It is the time when such a challenge can be overcome by conducting a detailed study of academic institutions in India.

Scope on BKS: External and internal extension are two philosophies of the Eastern and Western worlds. Yoga is a scientific and spiritual journey to the inner world. Indian philosophy is the confluence of external materialism (physical science) and internal disposition (spirituality), collectively called scientific spirituality. The ultimate aim of introducing the Bharatiya Knowledge System (BKS) in Indian academia is to explore the epistemology of Indian philosophy and its scholarly research-based studies. India has always been known for absolute knowledge, not in the context of rationalistic or emotional intelligence, but transcendental knowledge, known as non-dualistic philosophy.

India and the West possess diverse forms of knowledge. Still, for Indians, *Brahma Gyan* (pure knowledge) was always based for rest of knowledge that leads to ultimate truth, to the realization *Brahma* (internal universal consciousness and state of omnipotent) Bharatiya *Darshan* popularly recognized by pure spiritual economy such as transcendental faith beyond duality, cosmic *siddhi,* (spiritual attainment) *Mukti* such as complete liberation from carving and attachments, sufferings associated with the cycles of birth and death. New 2020 also aim to explore profound spiritual potentialities. Recognition of 'self in all beings and all beings in the self' to be happy, free from the ego and attachment to self, is the highest

achievement of the Indian Knowledge System. Like many knowledge systems, Aviation Technology in Ancient India was very prevalent. Historical epics, Ramayana and Mahabharata, are examples of this knowledge. References to deadly weapons in the form of arrows, spacecraft and others in Ancient India's scriptures are equivalent to modern advanced technologies. The historical epic Mahabharat is full of references to such advancements. Unfortunately, Europeans did not understand this knowledge because it was beyond their imagination. *Vaimanika Sastra* contained this knowledge system. For instance, to understand the ancient spacecraft system of knowledge, it is essential to amalgamate it with the current education system.

Conclusion:

The twenty-first century is the right time to revive the Bharatiya knowledge system because of its universal principles and values, like the oldest ancient scriptures that contain literary foundations for literature such as prose, poetry, storytelling traditions, and literary progression. Preserving and promoting Ayurveda and Yoga for health purposes, understanding sustainable development, and internal exploration of self through meditation, imitation, and experience are the needs of the hour. To conclude, regarding BKS and its preservation, promotion and dissemination in a rapidly expanding globalised world, the Indian academic structure, including BKS, plays a very significant role. Bharatiya *Darshan* towards all living creatures and its relationship with nature in a sustainable way draws global attention with the elements of hope, peace, and human values that are prominent for synthesizing human civilisation in the chain of great phrase *Vasudhaiva Kutumbakam* (The World is One Family). Under the light of materialistic and consumeristic philosophy, world geopolitics is influenced by economic hegemony and imperialistic expansionism that has put the world on the table of nuclear war. Considering all the natural disequilibrium and human life threats, BKS can contribute to re-engineering human consciousness that promotes and preserves human peace and collective prosperity. Stating the grand heritage of Indian values, evolving confidence rooted in its cultural ethos and intellectual resurgence, Dr. Jaishankar has rightly said, "The legend of Hanuman could well be the story of India in the last decade. The more we do, the more we believe we can do. It is this self-discovery that has made India so different in recent years and set it on a course that has major implications for the global order" (181).

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Swami Vivekananda's Neo-Vedantism and it's Practical Application

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Abstract: Swami Vivekananda's Neo-Vedantism represents a notable reinterpretation of Advaita Vedānta, designed to confront the spiritual, social, and cultural difficulties of modern civilization. Vivekananda's viewpoint, grounded in the non-dualistic tenets of the Upaniṣads, surpassed simple intellectual conjecture to emphasize its practical and transformative relevance in everyday life. He reconceptualized Vedānta as a dynamic philosophy of action, highlighting the intrinsic divinity inside each individual and advocating for service to humanity as the paramount manifestation of worship. His concept of "Practical Vedānta" linked spirituality with social responsibility. He asserted that religion ought to encompass more than just ideology or practice; it should also involve a mode of conduct. Under his leadership, Neo-Vedantism transformed into a vehicle for personal liberation and a stimulus for national revitalization, promoting interfaith unity, the empowerment of disenfranchised groups, and the cultivation of worldwide brotherhood. This dissertation rigorously examines the philosophical aspects of Vivekananda's Neo-Vedantism, its reinterpretation of old Advaita, and its enduring effects on ethics, education, and social change. This research situates Vivekananda within the broad framework of Indian and global philosophy, highlighting the enduring relevance of his vision in addressing contemporary challenges related to pluralism, social justice, and spiritual humanism.

Keywords: Swami Vivekananda; Neo-Vedantism; Practical Vedānta; Religious Pluralism; Social Reform; Spiritual Humanism; Indian Philosophy.

The nineteenth century was a very important time in India's history since it was when traditional civilization and colonial modernism came together. During this time, Western education became more popular, Christian missionaries had an impact, and logical thought began to take hold. This made people rethink India's old religious and philosophical beliefs. Rammohan Roy, Debendranath Tagore, Dayananda Saraswati, and Keshab Chandra Sen were some of the most important people who helped redefine Hinduism to meet the moral and intellectual problems of their day. Swami Vivekananda stood out among these reformers as a dynamic supporter of a new way of looking at Vedānta. His interpretation, frequently referred to as 'Neo-Vedantism,' was not only a reproduction of conventional Advaita Vedānta or Western philosophy; instead, it represented a creative reconfiguration of the non-dualistic tradition, designed for contemporary comprehension and congruent with modern lifestyles. Vivekananda's Neo-Vedantism advocated for the inherent divinity of humanity, the interconnectedness of all beings, and the universality of religion, while emphasizing the significance of action and service to humanity. This approach changed Vedānta from a theoretical metaphysical concept that only existed in secluded hermitages into a living philosophy that has real-world effects on both people and society.

To comprehend Vivekananda's Neo-Vedantism, it is essential to examine the historical and cultural milieu of 19th-century India, marked by foreign hegemony, the erosion of native authority, and the ascendance of Western ideas. This time of uncertainty caused a crisis of identity because many people doubted the validity of ancient religious practices, seeing them as superstitions, while Christian missionaries criticized them and claimed that Christianity was better. In this context, Vivekananda endeavored to save and enhance India's spiritual legacy by reinterpreting Vedānta, presenting it as a philosophy aligned with modernity, rationality, and social ethics. He wanted to bring back pride in Indian traditions by showing how they are still important today.

A major part of Vivekananda's Neo-Vedantism was how he changed the meaning of Advaita Vedānta. Traditional Advaita, as expressed by Śaṅkara, focused on the illusory nature of the phenomenal world and defined liberation as the recognition of one's identification with the non-dual Absolute Brahman. In contrast, Vivekananda presented a transformative viewpoint. He said that the earth is a reflection of the Divine and urged people to see their own divinity. This change changed Vedānta from a purely spiritual endeavor to a set of rules for moral behavior and societal responsibility. His notion that "to serve man is to serve God" exemplifies this transformation, integrating spirituality with involvement in social issues and promoting a reciprocal relationship between individual and collective service.

He came up with the idea of "Practical Vedānta," which said that religion should be more than just rituals, dogmas, and sectarian arguments. Instead, it should focus on the truth in everyday life. Genuine Vedānta implies acknowledging the divinity of all beings and responding accordingly, which includes cultivating compassion, participating in selfless service, and enhancing the lives of the destitute and marginalized. Vivekananda viewed social engagement not as Western charity, frequently regarded as patronizing, but as an acknowledgment of the intrinsic divinity inside each individual. Giving food, teaching people who don't know, and taking care of ailing people were acts of devotion, not just charity. His new way of looking at Vedānta became a major force for social change, providing a spiritual basis for attempts to improve education, society, and the nation, as shown by the Ramakrishna Mission he started in 1897. This Mission blended spiritual practice with practical service. It supported humanitarian projects, built schools and hospitals, and encouraged conversation between people of different faiths. The Ramakrishna Mission is a great example of Vivekananda's Neo-Vedantism because it combines meditation, service, personal growth, and social responsibility. This shows that his ideas are still relevant and can make a difference in the world today. The mission is still going strong and reflects his lasting vision for society based on Upaniṣadic philosophy.

A major part of Vivekananda's Neo-Vedantism is how he views religious pluralism, which stresses how religions are similar to each other. He talked on the Vedāntic idea that truth is one thing, yet it may be shown in many different ways. At the 1893 Parliament of the World's Religions in Chicago, he spoke about this vision and attacked sectarianism and intolerance, pointing out how they had hurt people for a long time. Vivekananda imagined a future when religions would respect and understand each other. He saw the variety of faiths not as a threat, but as proof of how rich the truth is. He said that all religions are like many rivers that run into one ocean, which means that they all lead to the same ultimate truth. This

vision was both a theoretical statement and a call to action, asking people to be more tolerant and understanding. His message is still important and vital today since there are still religious wars going on all over the world.

Vivekananda's Neo-Vedantism became popular all across the world because it talked about the sacredness of the human soul, how everything is connected, and how truth is universal. Based on Indian philosophy, it spoke to Western searchers who were tired of rigid Christianity and wanted a broader spiritual view. His talks in Europe and America brought Vedānta to the attention of modern people, which led to a rise in interest in yoga, meditation, and Eastern spirituality. Vivekananda upheld an ethical and socially oriented understanding of Vedānta, repudiating escapism and exclusively personal spirituality. His significance now is considerable, as he confronts consumerism, social inequity, and religious division by promoting the acknowledgment of the divine in all entities and the requisite actions that follow. His teachings are relevant to current discussions about human rights, social justice, and multicultural interactions, bringing together old and new ideas. Moreover, his synthesis of spirituality and scientific reason exemplifies a comprehensive perspective that incorporates both domains, resulting in a universal and pragmatic philosophy proficient in addressing the complexities of globalization and ethical responsibilities.

Vivekananda's Neo-Vedantism signifies a crucial progression in modern Indian philosophy, connecting old Upaniṣadic insights with current society demands for moral involvement and development. It merges the principles of individual liberty and collective accountability, respecting one's heritage while recognizing others, and integrating spiritual veracity with pragmatic living obligations. This philosophy is not just a new way of looking at Advaita Vedānta; it is a new way of thinking that combines modern and deeply spiritual humanism. The research seeks to examine the complexities of Neo-Vedantism, encompassing Vivekananda's philosophical foundations, its institutional evolution, and its enduring influence. His work has changed the way Indians think and made the worldwide conversation about religion, ethics, and social issues richer. Vivekananda's principle—that true religion transcends theory to acknowledge and manifest divinity through love and service—remains profoundly relevant and impactful in confronting issues such as inequality, racism, and alienation.

Swami Vivekananda's Neo-Vedantism offers a revolutionary reading of classical Advaita Vedānta, putting action and universal humanism ahead of abstract metaphysics. Vivekananda, influenced by the Upaniṣadic concept of non-duality, aimed to integrate spiritual realization with quotidian existence, asserting that spiritual principles ought to manifest in social, moral, and cultural contexts. His ideology serves as a counter-narrative to colonial critiques of Indian spirituality and promotes religion as a means for personal and societal reform. The essence of Neo-Vedantism is rooted in the non-dualistic philosophy of Śaṅkara, which posits that Brahman is the sole reality and that worldly existence is merely an illusion. Vivekananda, on the other hand, reinterprets this point of view by saying that the material world is not an illusion but a real reflection of the Divine. He stresses that every person has the essence of Brahman inside them, no matter what their social status is. As a result, religion is no longer about rituals but about realizing one's own divinity and the duty to ease the pain of others, equating service to mankind with service to God. The main change in this philosophy is from metaphysical detachment to ethical action, which is the heart of Neo-Vedantism.

Vivekananda's reexamination of Vedānta arose as a reaction to the socio-political conditions of 19th-century India, characterized by British colonial dominance and significant Western cultural influence. He talked about how missionaries made Hinduism look bad and how Western education made people feel inferior. His goal was to bring back pride in Indian thinking. Vivekananda wanted to show how dignified and global Vedānta is by redefining it as a rational, ethical, and scientific way of looking at the universe. His powerful address at the 1893 Parliament of the World's Religions in Chicago showed that he could explain Vedānta to people all across the world. He focused on its main ideas: the oneness of all things and the divine potential in everyone. This method not only countered colonial critiques but also significantly contributed to the overarching drive for national resurgence, motivating Indians to reconnect with their spiritual history.

Vivekananda's idea of "Practical Vedānta" was a big step forward in how people thought about Advaita Vedānta. It changed it from a mostly philosophical and mystical idea to one that was based on how it might be used in the actual world. He contended that its teachings should be manifested in daily existence, highlighting the acknowledgment of divine presence in all entities and promoting service to humanity as a profound expression of adoration. Vivekananda contended that spirituality devoid of practical devotion is ineffectual, maintaining that the authentic criterion of religion lies in its capacity to effectuate transformation in both individual character and society circumstances. This concept of Practical Vedānta integrally integrates personal emancipation with social duty, positing that its advantages extend to diverse groups, including monks, laypeople, and social activists.

The establishment of the Ramakrishna Mission in 1897 was a key example of Practical Vedānta. The Mission's goal was to put Vivekananda's idea that "service to man is service to God" into action. Unlike other monastic groups, the Mission combined spiritual practice with active roles in education, healthcare, and humanitarian outreach. It set up schools, hospitals, and disaster relief activities, seeing them as not only acts of charity but as deep expressions of devotion based on the concept that everyone has a divine spark within them. This sanctification of social duty gave it spiritual validity in India, inspiring future reformers and national leaders, including Gandhi, who recognized Vivekananda's considerable impact on his perception of service and social responsibility.

Vivekananda's use of Neo-Vedantism was mostly about education. He saw it as a way to find the innate perfection in people. He thought that the purpose of education was to bring out the students' inherent divinity and give them the character, confidence, and abilities they needed to contribute to society. Vivekananda criticized an educational system that just trained people to be clerks for the colonial government and didn't teach them morals or spirituality. He advocated for the integration of Western science and Vedāntic spirituality to foster intellectual advancement in conjunction with moral accountability. He wanted to provide people, especially young people, the tools they needed to rebuild the country based on confidence, service, and spiritual strength. The Ramakrishna Mission's schools in India carry on this vision by giving students a well-rounded education that includes academics, morals, and community service.

Another important thing about Neo-Vedantism is how it has affected how people of different religions understand each other. Vivekananda asserted that all religions are legitimate pathways to the same ultimate reality, opposing sectarian-

ism and intolerance. He used the metaphor of rivers coming together to make one ocean to show that different religions all had the same truth. His guru, Sri Ramakrishna, taught him a lot about diverse religions and how they all have a single divine core. Vivekananda pushed for real understanding and respect between religions. He advised followers to stick to their beliefs while also accepting the views of others. This way of thinking encourages good communication and living together, and it is still important in a world where there are many religions and conflicts.

Neo-Vedantism also talked about problems in society that were not merely religious, such as caste and social justice. Vivekananda condemned inflexible caste systems for fostering oppression and degradation, perceiving them as perversions of Hinduism's spiritual tenets. He did not call for the end of varṇa, but he did fiercely oppose untouchability and hereditary privilege. He said that a person's worth is based on their character and service, not their family background. He stressed that everyone had a divine nature, which led to fairness and equality. His emphasis on reducing poverty, educating women, and respecting work set the stage for a fairer society.

Vivekananda's Neo-Vedantism has had a big effect on the world, going against the idea that India is superstitious and submissive. He said that India was the keeper of a rich spiritual philosophy that goes well with the West's scientific and material progress. Many people in Europe and America who wanted more than strict Christianity were drawn to Vivekananda's ideas of global religion and spiritual humanism. By bringing together Eastern and Western concepts, old and new beliefs, and spirituality and reason, he started a conversation that is still going on now and is still changing how people around the world think about Hinduism and Indian philosophy. His Neo-Vedantism is still important today because it gives a full view of human life, especially in a world that values money and things. Vivekananda asserted that genuine fulfillment arises from the acknowledgment of one's inner divinity, contesting superficial achievements. His support for service as a form of devotion gives people a moral framework to fight poverty and inequality, and his support for religious variety gives people a way to get over hate and violence, which encourages real unity. Moreover, his emphasis on education as a means of character development resonates with contemporary discourse on education in an increasingly technology-driven society, and his integration of spirituality with scientific exploration corresponds with current efforts to reconcile empirical knowledge with moral comprehension.

Vivekananda's Neo-Vedantism represents a concept of spiritual humanism, asserting that every individual possesses intrinsic dignity and divinity. It encourages service, solidarity, and a worldview in which different people see a common core. This philosophy is based on old Indian ideas, but it also has a modern point of view that meets the needs of its period and all of humanity. It goes beyond just being an intellectual activity and becomes a useful way of life that affects social service, education, interfaith communication, and the revival of the nation. Ultimately, Vivekananda's Neo-Vedantism offers a holistic view of existence that integrates spiritual, ethical, and practical aspects.

Swami Vivekananda's Neo-Vedantism constitutes a profound intellectual and spiritual response to the adversities presented by colonial modernity, cultural stagnation, and global religious war. By making Advaita Vedānta easy to understand for both Indians and foreigners, Vivekananda turned Vedānta from a collection of ideas into a philosophy of action and moral duty. In his book Practical Vedānta, he

taught that everyone has a divine side and that we should work to bring that side out via service, education, and social change. In this environment, Neo-Vedantism transcended monastic seclusion, impacting all dimensions of human endeavor and reconciling spiritual enlightenment with social responsibility. Vivekananda's ideology is useful in real life because he promoted religious unification, gave power to people who were left out, and combined spirituality with modern science and intellectual research. He did not consider religion as a set of rules or a way for people to identify with each other; instead, he saw it as a way to help people realize their full potential and comprehend universal truths. By doing this, he laid the groundwork for theological pluralism, interfaith communication, and global humanism—ideas that are still important in the twenty-first century. Vivekananda's Neo-Vedantism operates as a dynamic philosophy. It urges people to put aside their differences and do good things for the good of everyone. It tells countries to base progress on moral and spiritual principles, stressing that the most important thing is not division but unification. Vivekananda left behind a legacy that still helps people work toward a more inclusive, fair, and spiritually rich human civilization. He did this by repeating the timeless principles of Vedānta and addressing the urgent problems of his time.

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The Kurmi Community's Movement for Rights: Background and Relevance

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Abstract: Kurmi is a distinct ethnic community of West Bengal. For centuries they are residing here with their own customs and culture. The Royal British Government recognized them as Primitive Tribe in 1931 census of India. Their property succession rights also were protected by Chotanagpur Tenancy Act. But the problem arises, when new Indian Government made a new list of Scheduled Tribe communities of India in 1951 following the Primitive Tribe List of British Government except Kurmi community. Since 1951 this Community is depriving by our decision makers. As a result, these deprivation feelings emerged as a social unrest. Various social organizations have formed by this community. They are going through various Social Activities like, protests, Agitations, Written Applications, electoral nominations etc. to induce Indian Government to rescheduled them.
Keywords: Kurmi, Jungle Mahal, Deprivation, Tribe, Movement

Introduction: Movement is an ancient social phenomenon. Since the origin of human civilization, it is shaping human society. Struggle or movement less human society is nothing but a utopia. These movements or struggles are the lienholder of human history. Each movement has its own societal causes and consequences. Most common cause of any struggles of any human community against other is the feelings of deprivation. Movements of Latin American, Australian, Canadian indigenous peoples are example of it. In India many social movements or struggles also has taken places or taking place due to it. As example we may say about the struggles of North-East Indian peoples for autonomy or the struggle of Kurmi peoples of West Bengal for their identity crisis. This article will focus on later. Kurmi is a particular ethnic group of West Bengal. They have a long-past in this region. Not only in West Bengal, but in other states like, Bihar, Orissa, Jharkhand, Madhya Pradesh etc. are the residence of them. Though all of them are called 'Kurmi' by name (ethnic name) but they are not same. By their social practices, customs, rituals, and faith there has many differences among these communities. As example the Kurmi of Bihar and Kurmi of West Bengal are not same by faith, when the Kurmi of West Bengal thought that, they are indigenous and their religion is 'Sarna' at the same time the Kurmi peoples of Bihar thought that, they are part of larger Hindu society. When the Kurmi peoples of West Bengal are scared about their identity crisis due to Sanskritization but the Kurmi of Bihar does not have any appal about it.

Getting equal rights due to equal social status is the base of Indian rubric. Indian constitution writers emphasized on this matter and included the word 'equality' in the preamble. But the real picture of the society always different from it. At least for Kurmi of West Bengal the idea of equal rights is a matter of controversy. The Kurmi peoples thought that, they are not getting equal rights as tribal, though they have enough similarities with tribals. In this situation the Feelings of

deprivation germs within Kurmi Peoples. Theoretically these kinds of feelings are known as relative deprivation feelings, where one community or person feels deprived from anything comparing to others. Not only the relative deprivation feelings but the feeling of identical crisis also chasing this community to involve into social unrest. Identity is as important as rights. It is embodied with existence. If Identity of anyone is nabbed then the existence of him/her will downed. Identity is not a natural phenomenon, but social. Our society creates our identity, and we live according to it. Identity has various forms, these are likes- caste, race, religion, language, ethnic etc. All of these are fixed to human. Human does not have complete authority to change its own identity. In most of cases people either wants to protect its present identity or to preserve its traditional identity. Kurmis are those who are fighting for the later one. If someone asks, does the Kurmi community have any caste based social identity right now? The answer is 'no'. The Kurmi community only has a particular class based social identity with constitutional recognition as OBC. Recognising one's identity is the duty of government but it should keep it mind that, recognition should be in right way because misrecognition can ruin one's life and destroy a community. According to the leaders of Kurmi movement, since 1950 the Kurmi peoples of West Bengal are wrongly recognising by the Government. This is why, their life and living are in danger. Their social customs, culture, and traditions are decaying day by day. In the era of globalisation, Sanskritization and multiculturalism all of these cultural aspects of any community are at stake. In case of Kurmi the matter is more vulnerable. Because, in this case the Governmental support is negatory and social support is pale.

Fascination to own culture and customs is very natural phenomenon. Kurmi community also have it. A person or community could only express itself completely within its own culture. Borrowed culture seems fascinating to us. But it can't provide perpetual peace of mind and heart. Sanskritization and Globalisation are main road blocks to preserve one's own culture. Kurmi community also facing it. Few years back Prof. Nirmal Kr. Bose revealed in his famous book, titled "The Structure of Hindu Society" that, the larger Hindu society is absorbing tribals cultures and traditions. Various Hindu customs has entered into tribal life. From marriage to death, in each customs Hindu way is found to be used. Hindu deities are also found to be worshipped by few tribal peoples. In this moment anybody can raise a question, if each community has affection toward his own culture, then why they will follow other cultural customs? Why the Hindu deities will worship by tribals? The question is rational, but the real situation is more tough to understand. To get this point, we have to search the causes of Sanskritization. The well-known cause of Sanskritization is, desire of attaining higher social status within lower caste peoples. Again, a question may arise, who identify the communities as higher or lower caste? The answer is obviously society itself. Caste differentiation or class dividing started many centuries back by few cunning dwellers of this country for their personal interest. Till today it is flowing resiliently. We have written our constitution, made bunch of laws against it but real picture is unchanged. In this situation the process of tribal absorption starts with few illiterate tribal peoples through their ambition of being a member of higher social hierarchy. On the other hand, the defenders of so-called higher caste wait patiently for this kind of opportunity. At the time when, the tribals express their appetite, they (defenders of so-called higher castes) fling with their religious ideology and convince the tribals to follow defender's culture. Few Kurmi Mahatos of West Bengal faced or facing this

depredation. One thing we have to consider here that, as the process of Sanskritization is active within tribal communities, simultaneously, the process of cultural revivalism also operating against it.

Methodology: It is qualitative research. Historical and Analytical research methods is applied to understand the background and present situation of Kurmi Movement. Necessary data is collected from primary as well as secondary sources. For primary data the researcher visited various libraries, collected newspapers, analysed censuses, digital records of Governments and contents. Non-participant observation method also applied to collect the data from field. For secondary data the researcher used books, journals, articles etc. All Kurmi People are Population or Universe and Bankura, Purulia, Paschim Medinipur, Jhargram, these four districts are four sampling unit here.

Literature Review: To do this study, the researcher reviewed many valuable literatures, these are as follows—

I. In the world-famous book '**Identity and Violence: The illusion of destiny'** (2007), the writer Amartya Sen said that, singular identity is dangerous to us. A person has many identities at a time. But most of case people emphasized on any particular identity and due to it communal illusions emerge. In this book he also criticised Huntington theory of clash of civilization, because Huntington identified Indian society as Hindu society neglecting the presence of Muslims, Sikhs and other communities.

II. '**Who are we? The Challenges to America's national Identity' (2004)** is another world-famous book, where the writer Samuel P. Huntington expressed his deep concern about American Identical Question. According to him American identity is based on Anglo-Protestant culture of American creed. Due to migration from Asia and Latin America, America identity is decaying day by day. If all American conscious citizen recommits to Anglo-Protestant culture, then the cultural safeguarding will be possible.

III. In the Book "**The structure of Hindu society**" **(1994)** the writer Nirmal Kr. Bose presented vivid cultural description of Indian tribal communities. The most important thing of this book is, here the author described Hindu methods of tribal absorption. He shows how the tribals are assimilating with larger Hindu society and how the Hindu deities are found to be worshiped at tribals house.

IV. Jangal Mahaler Kurmi der abakta jibonjontronar o bonchonar ek analochito itibritto" (2021) [in Bengali] is written by famous Kurmi writer Debendra Nath Mahato. It consists with numerous valuable discussions on Kurmi peoples of Chotanagpur. Referencing various governmental data, he tries to clarify the causes of Kurmi movement in Jungle Mahal. Simultaneously he described the constitutional procedures of India to declare a community as Scheduled Tribe and an intense description of Jharkhand Movement is present here.

V. "**Nativist Movement**" **(1943)**, in this article Ralph Linton, says that Nativist Movement are those, which are organised by a conscious group of peoples of a society to revive few selected aspects of their culture. The authors specially emphasized on two main things of Nativist Movement, one is 'conscious organised effort', and another is 'selected aspect of its culture not the culture as a whole'. According to them, though, the said objectives of this kind of movement is, 'either protecting their current cultural status' or 'reviving the past

culture' but actually what happens is that, certain current or reminisce rudiments of culture are stressed to given emblematic value.

The Kurmi Community:

Due to various socio-political causes the Kurmi community is the most smeared topic in recent time. Researcher, writer, media, film maker, etc. almost all segments of academic world are focusing on this community. The Newspaper authorities of West Bengal also used to publish article on this issue. Before going to discuss the Kurmi issue in details, we should know precisely about the Kurmi community, their origin and history in Jungle Mahal of West Bengal.

***Origin**:* Actually, from where the Kurmi community is derived, is a matter of confusion. Different scholar presented different data on it. Famous scholar Mr. Khudiram Mahato in his valuable article '*The Pre-Vedic History of Kurmis of Chotanagpur and Santhal Pargana'* mentioned that, "the Kurmis must have been one of the pre-Aryans races whose labour brought into existence the settlement like Harappa and Mohan-Jo-Daro, now collectively known as Indus Valley Civilization" (26). Another scholar Bankim Chandra Mahato in his book *'Jharkhander Loksahitya'* analysed that, Kurmi and Munda emerged from the same ethnic group called *'Cherpad'* of Magadha. Among them who migrated into Manbhum many decades back is known as Kurmi in present time (24). B.K. Mahato, observed "the Kurmis had to migrate from central India to the forests of Jharkhand because of the pressure from the Gonda and Kamars in a remote past when the Kurmis were still doing daha (shifting) cultivation. Kamars are found settled in all Kurmi villages in Jharkhand" (qtd. in S. Mahato 4). He also says perhaps by the pressure of *Sadan, Satbahan,* and *Kusan,* the Kurmi peoples migrated toward east and settled in different places like, Ranchi, Hajaribag, Dhanbad, Santhal Pargana, Sing Bhum, Purulia, Bankura, Medinipur, Sundargarh, Sambalpur, Mayurbhanj, Keonjhar, Katak etc. (qtd. in S. Mahato 4). West Bengal Kurmali Academy founder Mr. Padmalochan Mahato in the introduction part of his book *'Kurmali Grammer'* comments that, approximately nine thousand years ago, *Fertile Cresent* (the most fertile land) was invented by Kurmi community. after creating it they shifted towards east and started to live at the basin of *Kuram* River, which is the righteous feeder of Sindhu River. As they started to live near 'Kuram' river, so they were titled as 'Kurmi'. (qtd. in S. Mahato 5). Social scientist Radha Gobinda Mahata also believes that, Kuram River basin was the point-source of Kurmi peoples. From there Kurmi peoples sprinkled into different parts of our country. Now they are found in Maharashtra and Gujrat of Western India, Madhya Pradesh of central India, Uttar Pradesh and Punjab of northern India, Karnataka and Kerala of southern India, Mithila, and Magadha of Bihar, Chotanagpur, Bengal, Orissa and Jharkhand (qtd. in Bansriyar 29). Lieutenant Governor of British India, sir George Campbell, in his '*The Ethnology of India'* mentioned, Lower Duab is the Kurmi inhabited region (93).

Ethnically there are a strong debate on Kurmi community, some thoughts that, Kurmis are Aryan descent on the other hand some does not subscribe this concept, they thought that Kurmis are Pre-Aryan or non-Aryan. British executive W.W. Hunter observed Kurmis are Aryans Descendants in his '*Statistical Accounts of Bengal-Vol.XII'* (195). But in the '*Reports of the Census of Bengal'* another British Executive H. Beverly, said that, "Kurmi peoples are not of Aryan descent. They are generally devoted to agriculture. Their religious beliefs are quite strange, they used to worship of strange God, and they also have a new form of

marriage system, where Hindu Brahmins are not allowed. They may have many wives as they choose" (174-175).

Kurmis in Jungle Mahal: In west Bengal Kurmis are residing in Jungle Mahal area. From 1805 to 1833 it was a distinct district. In 1805 it was formed by British Government, accumulating the forest areas of former Burdwan, Birbhum and Midnapur districts. Due to devastating Bhumij revolution in this region the British Government broke down it in 1833. Now it comes under four new districts, these are- Bankura, Purulia, Paschim Medinipur and Jhargram. Not only forest resource but the probability of huge minerals made this region valuable as it be situated under Chotanagpur plate. The geographical tract of Kurmi domicile is nicely described by social scientist P.P Mahato and K.S Singh, in their article *'The Mahato-Kurmi Mahsabha Movement in Chotanagpur' as*, "the Mahatos' homeland consists of parts of Chotanagpur and adjoining regions of West Bengal and Orissa; its core comprises the erstwhile Manbum District. A well-defined territory bounded by the three rivers, Damodar, Kangsabati and Subarnarekha…" (109). Jungle Mahal of West Bengal is not the only residence of Kurmi, out of it they are residing in many other states. But the important factor is the Kurmi of Jungle Mahal and the Kurmi of other states are not same. When the Kurmi of Jungle Mahal use hard 'r' at the same time the Kurmi peoples of Bihar use soft 'r'.

The Kurmi Movement:

History says that, exploitation never be permanent. Exploited peoples will revolt one day. There has uncounted example of revolution worldwide, where the exploited community raised their voice against exploiter after bearing them for years. Jungle Mahal had always been a hotspot of revolution. The great Santhal revolution, Munda Revolution, Sepoy mutiny etc. has taken place in this region. So, the jungle mahal has a rich legacy of confrontment. The peoples of Jungle Mahal do not fear to take part into resistance to protest the exploitation. In case of Kurmi community, the traditionary picture is unchangeable. They are participating into social unrest leaded by some Kurmi intellectuals to get equal rights and justice against social exploitation.

Historical Background: The Kurmi Movement has a long historical background. It was started by Prof. Vishnu Charan Mahato. After obtaining his law degree from Patna University, he used to visit Sinha Library to read different gazetteers and census reports. After collecting enough information, he along with Khudiram Mahato submitted a memorandum before the State Reorganisation Committee and Backword Class Commission in the year 1955-56 stressing on the tribal identity of Kurmi peoples. Since then, uncounted protests and activities has taken by various leaders to re-induct Kurmi peoples into ST list.

Why Re-induct is necessary? – Re-induction of Kurmi into ST list is one of the main demands of Kurmi movement. But the question is why the Kurmi peoples demanding it? What is the historical reason of it? In this part of this article the answer of the above questions will be provided. By reviewing various censuses, Governmental data, books, and other related literatures it is founded that, the first census of India was conducted by British Government in 1871-72 on the basis of religion, race, caste and language to understand diversity of Indian society. Since then, the British Government conducted censuses in every ten years to make policy for ruling India smoothly. And in every census, they provided meaningful description of Kurmi peoples of Chotanagpur. Among them, Census, 1901, 1911, 1921, and 1931 are important. In 1901 census, Vol-VI, the census commissioner de-

scribed, "as explained elsewhere, the Kurmis of Bihar, are entirely separate caste, from the Kurmis of Chotanagpur. The latter are found mainly in Manbhum and are more pronouncedly Dravidian than the homonymous caste of Bihar; they have a dialect of their own known as Kurmali, a mixture of Bengali and Bihari with here & there a few aboriginal words" (Census of India 339). Census Commissioner L.S.S.O Malley in 1911 Census of India, Vol-V, commented that, "the Koiri and Kurmi are two great cultivating castes of Bihar but the latter is also the name of an aboriginal tribe in Chotanagpur & Orissa states, who spell their name with a hard 'r' where as the Bihari castes use a soft 'r'" (Census of India 512). Here one thing is important to notice that, the census superintendent identified the Kurmis of Chotanagpur as 'aboriginal' tribe. In 1921 the census of India, Vol-V, Bengal, Part-I, was conducted, under the supervision of W.H. Thompson, here also the Kurmis of Bengal identifies as aboriginal tribe. The most debatable census is, Census of India -1931, where two antagonistic comments are found in two different parts, one is Bengal & Sikkim part, Vol-V, where the Kurmis of Bengal is delisted as depressed class, but in Bihar & Orissa part, Vol-VII, the Kurmis of Chotanagpur are identified as 'Primitive Tribe' (D. Mahato 120).

After getting independence the Indian nation adopted its own new constitution, and prepared a list of Tribal communities, those are constitutionally called, scheduled tribe. This list was published in 1952, before it, the then "Prime Minister Jawaharlal Nehru had given a guidelines to the states in a call attention motion put up by former MP, late Hridaynath Kunzru and 12 other MPs that,— *all those tribes who were underlined as the primitive tribe are to be included in scheduled tribe list, subject to recommendation by Governor of the respective state that, the said community was included in the list of primitive tribe in 1931 census and by mistake have not been included in the scheduled tribe list and that before 1931 also that community under revenue protection of the government"* (Singh). But the problem is, in the newly formed ST list Kurmis are not included, though they were listed as primitive tribe in 1931 census and they were under revenue protection act of Government. The new ST list makers disobeyed the guidelines of Jawaharlal Nehru, this is why the Kurmi community is demanding the re-induction of 'Kurmi' into ST list.

Major Demands of Kurmi Movement: The Kurmi peoples of West Bengal has some major demands to the West Bengal State and Indian Government. On 2nd November of 2014, a magazine (Smaranika) was published in a rally organised by 'Purbanchal Adivasi Kurmi Samaj', where the editor of this magazine presented the main demands of this movement. These are as follows—

1) The state government of West Bengal must have to take necessary steps to re-induct Kurmi into ST list according to the letter send by central government of India.
2) The 'Kudmali' language must have to include into eight scheduled of Indian Constitution.
3) The Government must have to recognise Kurmali culture and traditions and have to simulcast.
4) The Government must have to recognise and protect Kurmali folk music (Tusu, Vadu, Jhumur etc.).
5) The Government must have to recognise and respect the 'SARNA' religion of Kurmis.
6) And the last but not least as long the Kurmi community is not re-inducting into

ST list, the government have to pay special attention for their wholistic development.

Various Organisational Efforts: The Kurmi intellectuals has formed various social organisations to lead this movement smoothly. Among them "Purbanchal Adivasi Kurmi Samaj" leaded by Ajit Prasad Mahato and "West Bengal Kurmi Samaj" leaded by Rajesh Mahato are most active. Each social organisation has young wings. In very recent time, these organisations conducted various social activities to express their demands to the government. Some of these are—

a) Rail Strike on August-2017
b) 'Dahar Chaka' on September -2017
c) Hunger Strike Infront of Jhargram D.M office on 10th December, 2020.
d) 'Harka Jam' on 7th January, 2021.
e) 'Ghaghar Ghera' during 2021 West Bengal Constituency election.
f) Nominating Representative in 2024 Lok Sabha Election as independent candidate etc.

Governmental Responses: Responses has come from both side of Government. The Central Government had sent a letter to the West Bengal State Government to prepare a CRI report of Kurmi peoples in 2014. The West Bengal Government made a CRI report and forwarded it to the Tribal Development Ministry on 21th April 2017. On the same year it comes back to the West Bengal government with the queries of 'further comments and Justification' on some particular issues. Now it is on the Government's positive wish.

Simultaneous the West Bengal state government formed 'Kurmi Development and Cultural Council' in 2017 and recognised 'Kurmali' language as state language in 2018.

Conclusion: Peoples revolt to get rights or to fulfil their demands. It is not sure that, each movement will meet success. But if the movement is on a justifiable base, then, the probability of success is high in a democratic country like India. In case of Kurmi movement, it is saying that, the demands of this community is reasonable according to the governmental censuses and data. But the real political environment and intensions are antagonist to it. The major Political Parties wants to play a vote bank politics with Kurmi peoples. Actually, they do not have real sympathy to this community. The political leaders of major political parties going through various political interpretation according to their minds, it may not be linked with reality. Just to get chief media focus or jabbing political rivalry they are irrationally commenting on the matter.

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Rebutting Differences: A Non-dual Endeavour

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Abstract: The non-dualists of the Vedāntic tradition of Indian Philosophy put forward an infrangible *abheda* or non-difference between *brahman*, the absolute consciousness and *jīva*, the individual consciousness. But this goes against one's mundane experience. The individual sentient beings necessarily do not experience themselves as the absolute. Moreover, other schools of the Vedānta do not subscribe to this view and for them, the relation between *jīva* and *brahman* happens to be that of part and whole. Some also opine *brahman* to be the controller and the *jīva* to be the controlled. Whatever be their individual standpoint, they unanimously refuse and refute the non-dualistic notion of non-difference between the *brahman* and the *jīva*. At the root of this, lies various apparently contradicting *śrutivākya*s. At some places, the *śruti* denotes identity of *jīva* and *brahman* and at other places, it directly speaks of their difference. This discourse aims at an analysis and logical establishment of the Advaitin's viewpoint that just as an object and its reflection are not different from each other, so are *brahman* and *jīva*.

Keywords: abheda, advaita, bimba, brahman, jīva, pratibimba.

Introduction

Considering this world of duality as *mithyā* or illusory, the *śruti* considers *brahman* to be the one and absolute reality. And the *mahāvākya*s like "*tat tvam asi*" (*Chāndogyopanishad* 6.8.7), "*aham brahmāsmi*" (*Bṛhadāraṇyakopaniṣad* 1.4.10) etc. explicitly resonate the fact that *jīva* or the individual sentient beings are, by nature, non-different with the absolute *brahman*. But there are *śrutivākya*s which directly imply that both the entities are quite different from each other. For instance, *śruti* might be taken to clearly depict *bheda* between *jīva* and *brahman* when it emphasizes that *ātman* or *brahman* alone is to be known, "*ātmā vai are draṣṭavyaḥ*" (*Bṛhadāraṇyakopaniṣad* 2.4.5), thereby distinguishing the *jīva* as the knower and the *brahman* as the known. Even the *smṛtiśāstra* too goes upto the extent of avowing that the individuals and the absolute are distinct in such a way that the individuals are parts of the absolute – "*mamaivāṁśo jīvaloke jīvabhūtaḥ sanātanaḥ*" (*Śrīmadbhāgavadgītā* 15.7).

Thus, due to the presence of contradicting scriptural statements, there arises a doubt as to whether *jīva* and *brahman* are identical with each other or not. Also, the mundane experience of the individual sentient beings contradicts the assertion that they are non-different from the absolute consciousness *brahman*. No *jīva* necessarily considers oneself as identical with any absolute whatsoever, as their experience itself makes them believe that they are stipulated beings. Moreover, although the advaita vedāntins opt for an inviolable *abheda* between *jīva* and *brahman*, the two sects of it define and analyze the nature of that *abheda* in distinct ways. The bhāmati faction define the nature of that *abheda* by *avacchedavāda*, considering the *jīva* to be like the space enclosed by a pitcher and the *brahman* to be like the unstipulated all-pervading ether where both the spaces are *abhinna* or non-different but they appear to be different due to the presence of *avacchedaka* or delineator.

On the other hand, the vivaraṇa faction explain the nature of the *abheda* through *bimbapratibimbavāda*, where the *brahman* is that actuality which gets reflected, and the reflection is the *jīva*. As the reflection is devoid of any distinct reality apart from that which is being reflected, *bimbapratibimbavāda* too depicts the nature of the *abheda* quite convincingly.

Yet the doubts do not get ruled out completely, firstly regarding the issue whether both the identities are non-different or not and secondly, if they are considered to be non-different, what must be the nature of the non-difference. This philosophical problem has been analyzed gradually in the upcoming sections of this paper.

Resolving the Problem of Stochasticity

Due to the presence of such contradicting scriptural statements, the *pūrvapakṣī* or the opponents might try to establish that there exists no consistent relation between *jīva* and *brahman*. To this, Śaṅkarācārya replies that the relation of *upakārya-upakāraka* or propagated and propagator persists between the two by saying that, "*jīveśvarayoḥ upakāryopakārakabhāvaḥ iti uktaḥ*" (Śaṅkarācārya 689). It might be excogitated that such relation can be usually seen in two cases – firstly between retainer and master, where the retainer is aided, subordinate and slave to the master who is the aider and secondly between spark and fire, where spark is a part and fire is the whole. Question arises as to alike which of the aforementioned two, is the relation between *jīva* and *brahman* to be understood. To this one might say that the relation between *jīva* and *brahman* can be understood to be alike the relation between retainer and master where the former is aided and governed by the latter, which is the aider and the governor, in both the cases.

Such ratiocination might get strongly refuted by the advaitins as it demands the acceptance of an actual *bheda* between both the entities. If such actual *bheda* is admitted, it would lead to a direct refutation of the *abhedapratipādikā śrutivākya*s, and that happens to be wholly unacceptable. Advaitins rather accentuate the relation between *jīva* and *brahman* to be alike spark and fire, considering the *jīva* to be part of *brahman*, the whole. In this regard, Śaṅkarācārya says "*jīvaḥ īśvarasya aṁśaḥ bhavitumarhati, yathā agneḥ visphuliṅgaḥ*" (Śaṅkarācārya 690). It might still be objected that *brahman*, unlike fire, is *niravayava* or formless and it might be quite imbecilic for the advaitins to think of parts of a formless entity. To such remonstrance, Śaṅkarācārya says "*aṁśaḥ iva aṁśaḥ*" (Śaṅkarācārya 690). That is to say, *jīva* must be understood as an imaginary or notional part of *brahman*, just as to the space enclosed by a pitcher is a notional part of the greater space. As the space enclosed by the pitcher is non-different with the greater space and their part-whole relation is imaginary, so is the *jīva* non-different with the *brahman* and their part-whole relation too is imaginary.

Establishing *Jīva* as a Notional Part by *Śrutivākyavicāra*

The formless all-pervading *brahman* cannot itself be *jīva* by nature, as *śruti* speaks of their difference too – "*aṁśo nānāvyapadeśāt*" (Vādārāyaṇa 688). *Śruti* distinctly depicts the difference when it says "*saḥ anveṣṭavyaḥ saḥ vijijñāsitavyaḥ*" (*Chāndogyopanishad* 8.7.1), that is, *brahman* must quested for and questioned for very specifically, or when it says "*evam eva viditva munirbhavati*" (*Bṛhadāraṇyakopaniṣad* 4.4.22), that is, knowing the *brahman*, one becomes a sage, etc. and such *bhedapratipādikā śrutivākya*s would fall futile and otiose if there had not been some difference between the two entities. But it might be objected that the *advaita-siddhānta* would not stand as the differences stated here

imply actual difference, as in the case of a retainer and the master, and not any imaginary or notional difference devoid of actuality – "*ayaṁ nānāvyapadeśaḥ sutarāṁ svāmibhṛtyasārūpye yujyate iti*" (Śaṅkarācārya 690-691).

Envisioning such opposition, Vādarāyaṇa says that *śruti* also speaks of the non-difference of the two entities by saying "*anyathā cāpi*" (Vādārāyaṇa 688). The *Brahmasūkta* of the *Atharva Veda* avers the *dāśakitavādibhāva* of *brahman* where the non-difference between *jīva* and *brahman* has been denotatively explicated by maintaining that the emperors, slaves and gamblers, all are *brahman* – "*brahma dāśāḥ brahma dāsāḥ brahmaiva ime kitavāḥ*" (*Brahmasūkta* of *Atharvaveda* as mentioned in Śaṅkarācārya 691). By speaking of all such categories of beings and asserting them to be *brahman*, the *śruti* surely speaks of an *abheda* or non-difference between *jīva* and *brahman* as it does when it asserts that there is no other *draṣṭā* or perceiver other than *brahman* – "*na anyaḥ ataḥ asti draṣṭā*" (*Bṛhadāraṇyakopaniṣad* 3.7.23).

Now, it is to be understood that although the *śruti* speaks about both difference and non-difference between *jīva* and *brahman*, yet both the entities cannot be logically different as well as non-different from each other. But denying either of the assertions would lead to violation of *śrutivākya*s and that would be undesirable on the part of any *vedavādin*s. Therefore, in order to protect the authority of the *veda*s, either of the assertions needs to be analyzed and explained alternatively.

Debates arise again on the issue that which of the two assertions is to be analyzed alternatively, and the advaitins hold that *bheda* or difference between the two is grasped in our mundane experience itself. *Śruti* happens to be *ajñātapratipādikā* or corroborator of the subject matters that are not experienceable. Espousing this feature of *śruti*, the non-difference of the two entities must be understood in its actual sense. And therefore, alternatively analyzing the scriptural assertions concerning the difference between the two entities, it must be construed that the difference is merely imaginary and *jīva* happens to be notional part of *brahman*.

A Logical Endorsement

The notion part-whole relation or absence of any actual and extreme difference between *jīva* and *brahman* can also be logically proved. Grounded on the *hetu* that both *jīva* and *brahman* are *cidrūpa* or by nature consciousness, it might be asserted that both are devoid of extreme difference from each other. The inference might be formed like - *jīvobrahmaṇaḥ nātyantaṁ bhidyate cidrūpatvāt brahmavat.* The apparent difference between the two lies in the name and the form which the *jīva* possesses and which the *brahman* is devoid of. The difference between spark and fire lies in their particular names and forms. Keeping them apart, spark is nothing separate from fire, as both are characterized by hotness or warmth. In the same way, just as spark is a (notional) part of fire and is yet not extremely different from it, so is *jīva* an imaginary part of *brahman*, lacking any actual distinction from it. The inference can be structured as – *jīvabrahmobhayacaitanye abhinne aṁśāṁśibhāvāpannasvabhāvatvāt agnivisphuliṅgayoḥ uṣṇatāvat*.

An Unenviable Outcome and Its Solution

Considering a (notional) part-whole relation between *jīva* and *brahman* has its own drawbacks. The objection might be raised that if individual sentient beings are considered to be parts of the absolute consciousness *brahman*, then the absolute would lose its nature of bliss and get inflicted by the sorrows and sufferings of every individual and thereby become *mahadduḥkhī* or victimized by greater sor-

rows. If a man's toes ache, the man himself gets bothered by the pain and suffering and this happens because those hurting toes are parts of him. In the same manner, if individual sentient beings are considered to be distinct parts of *brahman*, then *brahman* would obtain the totality of sorrows and sufferings of all of its distinct parts and become subject to greater agonies. It can be inferred that – *īśvaraḥ svāṁśaduḥkhaiḥ duḥkhīḥ aṁśitvāt devadattavat*.

Sincere attempts have been made by the advaitins to solve this issue by establishing that individual sentient beings are *aupādhika* parts of brahman. The *upādhi*s of mind, intellect etc. are effects of ignorance and those cause suffering on the *upahita* only, i.e. the *jīva*. The *jīva* being a notional part of the *brahman*, it cannot be objected that *brahman* too obtains the sorrows of the individuals. From the *pāramārthika* point of view, even the *jīva*s cannot be subject to sorrows and sufferings as they suffer as a result of ignorance and not as a result of part-whole relation with various body parts.

At this place, a *sāṅkaryya* or overlapping of individual beings' deeds and *karmaphala* might be warranted as all the beings have been established as imaginary parts of the same absolute consciousness. The advaitins resolve that issue by stating that each individual might be identical in that aspect, but from the aspect of the distinct *avacchedaka* or delimiters, all individuals are surely distinct. The mind and intellect of all individuals vary and that is what makes every individual *avacchinna* or stipulated. Therefore, there remains no room for any sort of overlapping.

Brief Account of the *Bimbapratibimbavāda*

The account of *avacchedavāda* might seem quite dissatisfying and therefore, for the purpose of an all-round explication and settlement of the philosophical problem, Vādarāyaṇa says "*ābhāsa evaca*" (Vādarāyaṇa 709). That is to say, *jīva*s are necessarily the reflections of one absolute consciousness, *brahman*. The *śruti* asserts the alikeness of *brahman* in every *jīva* – "*rūpaṁ rūpaṁ pratirūpaḥ babhūva*" (*Kathopaniṣad* 2.2.9). This might be aptly grasped when individuals are considered to be reflections of the absolute and not parts of it. One moon that gets reflected in millions of water-bodies, forms similar reflections in all of it. Similarly, one absolute consciousness, *brahman*, gets reflected in multiple *antaḥkaraṇa* and appears as many and yet, it is that same consciousness which shines in every being – "*eka eva tu bhūtātmā bhūte bhūte vyavasthitaḥ, ekadhā bahudhācaiva dṛśyate jalacandravat*" (*Brahmabindu Upaniṣad* 12).

The reflections, although they appear distinctly, do not have a separate entity other than that which is being reflected. The reflection is never perceived in the absence of what is being reflected. This shows that the reflection is devoid any actuality apart from the original object. Thus is the nature of the relation between *jīva* and *brahman*.

Abhedasiddhi* through *Bimbapratibimbavāda

It might be said that face and its reflection are non-different on the ground of their *bimbapratibimbabhāva*, and therefore on the same ground, the non-difference of *jīva* and *brahman* can be established. The inference can be structured as *jīvabrahmaṇoḥ bimbapratibimbavat aikyatvat mukhapratimukhavat*, or, *jīvabrahmaṇoḥ na bhidyate bimbapratibimbatvat mukhapratimukhavat.* To this one might say that, the instance of face and its reflection being non-different from each other is fallacious because clear-cut distinction can be drawn between a person and his reflection both by himself and other persons.

To such objections, it is replied that they may apparently seem to be distinct

from each other but on logical analysis, their non-difference would be revealed. When a person sees another person inattentively on the streets and sees the same person again inside the house, he might at first doubt whether it is the same person or a different one. On a closer look at the features of the other person, the seer recognizes him. In the same way, the body that is seen in actuality is recognized in the mirror with the help of its features.

It might be repugned that, reflections do not always prove identity of the two as in the case of an unclear reflecting medium where the reflection is too hazy to recognize. Such objections are dealt with by stating that "*sarvatrāpratītāvapi nirmaladarpaṇādāveva tatsiddhayā dṛṣṭāntasiddheḥ*" (Madhusūdanasarasvatī 1191). That is to say, the instances do comply with reflecting mediums which are able to produce cognizable images and not the ones incapable of doing so.

Further contentions might be raised on the issue that recognition presupposes cognition, as for without cognition there is no recognition. Now, one never cognizes one's face and forehead except through reflection. In that case, how might one recognize the reflected face as one's own. To this, it might be answered that at the first moment the reflection is grasped as a cognition of one's face and from the second moment recognition can occur without any issue. What appears beside the setting sun when seen from the seashore is not a second sun but the reflection of that sun itself. But as the reflector is not identified distinctly, both are misapprehended to be different. Even a child misapprehends his/her own reflection as another child due to lack of clear and distinct identification of the reflector. On the contrary, when standing in front of a mirror while clearly and distinctly identifying the reflector, that makes it possible for one to say that it is his/her own face reflected in the mirror. The distinct identification of the reflector paves the path for *abhedasiddhi*.

The recognition which might occur in the form *yallakṣaṇakam mukham tallakṣaṇakamidam* would prove the identity of the *bimba* and *pratibimba* by identifying the characteristics of the *bimba* in *pratibimba*. That is the reason why one recognizes oneself in the mirror even when his left hand appears as the right and vice versa.

Objection is raised again by saying that *bhedasākṣātkāra* ought to be admitted as without doing so, nothing can be regarded as the misapprehension. Just because the original and the reflection are different, *vyāvahāra* of the reflection as the original is a result of the misapprehension. The absolute consciousness reflected in *avidyā* is *jīva*. Taking that reflection as oneself is the misapprehension and as a result of that, the characteristics of the reflection are mistakenly considered to reside in the *atmasvarūpa*. Such *vyāvahāra* or usage is wrong in the advaitins' view and for establishing that, the original and the reflection ought to be considered as different from each other. Taking up the classical instance of the misapprehension of snake in a rope, the snake is verily different from the rope on which it is superimposed. In the same way, *jīva* must also be different from the absolute consciousness on which the *jīvabhāva* is superimposed. It is never to be seen that even after knowing the *bheda* and the *bhedakadharma*, *abhedasākṣātkāra* occurs. In this regard, Vyāsatīrtha says, "*na ca bhedaṁ bhedakaṁ ca sākṣātkurvannabhedamapi sākṣātkurvan dṛṣṭaḥ*" (Vyāsatīrtha 1193). Perception of the *bheda* and the *bhedaka* here obstacles the path of *abhedasiddhi*.

To this, the advaitins might answer that just as in the case of a conch shell which is always known to be white, might be experienced as yellow due to the

presence of *doṣa* like excess of bile etc., the one who perceives *bheda* due to the presence of *upādhi*, can perceive *abheda* too – "*śvaityavyāpya śaṅkhat-vasākṣātkāre pītasākṣātkāravad upādhimāhātmyādabhedaṁ sākṣātkurvaṇo bhedaṁ sākṣātkarotītyaṅgīkriyate*" (Madhusūdanasarasvatī 1193). The *aikyājñāna* of the *upādāna* also gets annihilated by *aikyajñāna*, but in case of *sopādhika bhrama*, removal of the *upādhi* is also necessitated – "*tannivartane upādhivira-hasyāpi sahakāritvāt*" (Madhusūdanasarasvatī 1193).

Such ratiocination gets further questioned on the issue that advaitins themselves admit that *jñāna* itself annihilates *ajñāna* without any assistance just as it destroys *jñānaprāgabhāva* without any assistance. Then, on what ground the advaitins are speaking about removal of *upādhi* for *abhedasākṣātkāra* in this case.

In a reply to the above objection, Madhusūdana Sarasvatī says that although *aikyajñāna* destroys the *aikyājñāna* to some extent, yet the *upādhi* stands and functions as an obstacle for *abhedasākṣātkāra*. That can also be cited in the lives of the *jīvanamukta* or persons who are liberated while living. Therefore, *abhed-asākṣātkāra* conditioned by the removal of *upādhi* wholly annihilates the *ajñāna* causing the misapprehension.

For the purpose of *abhedasiddhi* of *bimba* and *pratibimba*, inferences can also be brought into context. Firstly, it can be said that *pratibimba* and *bimba* are not different from each other as they are extremely similar to each other. That is to say, it can be inferred that *pratibimbo bimbāt na bhidyate atyantasadṛśatvāt*. But it might be objected that this extreme similarity is present in case of one's left and right hands and yet they are not non-different from each other. Thus this inference goes fallacious.

Since the previous inference could do no good, the advaitins bring into context another inference as – "*pratibimbo bimbābhinnaḥ tadviruddhadharmānadhi-karaṇatvāt*" (Madhusūdanasarasvatī 1193). That is to say, *pratibimba* is not different from the *bimba* as it is not the substratum of contradicting features of the *bim-ba*. This inference too goes fallacious as when the *bimba* faces the east, the *prati-bimba* faces the west and thereby becomes the substratum of the contradicting feature of the *bimba*. As a reply to this objection, it might be said that such *vir-uddhadharmādhikaraṇatva* is not natural and is actually under the influence of the *upādhi.*

Conclusion

From the aforementioned arguments, it seems quite sensible to hold that be it through *avacchedavāda* or *bimbapratibimbavāda*, *jīva* and *brahman* are infrangibly non-different. The apparent difference in the transactional level of reality has been so explicated by the Advaitins that they have reduced all the differences to mere appearance. Although the highest culmination of non-dualism lies in the theory of a singular sentient being which is numerically identical with *brahman* yet, from the transactional level of reality, the non-dualists have logically arrived at such a conclusion where the multiple sentient beings are considered as reflection of the supreme consciousness *brahman* in the effects of *avidyā*, i.e. *buddhi*.

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Science, Patriotism and Progress: Scientific Contributions from Bengal, 1800–2000

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Abstract: The early nineteenth century in Bengal saw the rise of a rational and scientific temper that reshaped Indian intellectual life. During the Bengal Renaissance, reformers like Raja Rammohan Roy promoted modern education based on science, mathematics, and empirical reasoning over traditional Sanskrit learning. Roy's 1823 appeal to Lord Amherst, along with Macaulay's recommendations and the founding of Hindu College and the University of Calcutta, laid the foundations for scientific education in India.

The paper traces this evolution from early contributors such as Ram Kamal Sen, Raja Kalikrishna Bahadur, and Raja Radhakanta Dev—whose works reflected an emerging empirical mindset—to Mahendralal Sarkar's establishment of the Indian Association for the Cultivation of Science. Later scientists including P.N. Bose, P.C. Ray, J.C. Bose, and Ashutosh Mukhopadhyay linked scientific inquiry with nationalist self-reliance.

In the twentieth century, S.N. Bose, Meghnad Saha, S.K. Mitra, and others made Bengal a global scientific centre. This tradition continued post-independence through major institutions, shaping India's scientific culture and national identity.

Keywords: Bengal Renaissance; Rationalism; Science Education; Raja Rammohan Roy; Mahendralal Sarkar; Satyendra Nath Bose; Indian Scientific Awakening.

Introduction:

The evolution of science in Bengal, particularly in physics, is deeply intertwined with the subcontinent's broader quest for intellectual self-assertion, cultural rejuvenation, and political freedom. From the dawn of the 19th century to the end of the 20th, Bengal produced a stream of thinkers, scientists, and patriots who not only advanced the frontiers of physics but also heed reshape India's socio-political destiny. In Bengal, scientific pursuit was rarely isolated from the spirit of nationalism—it was seen as an essential means to liberation and self-reliance.

This essay examines the rich tapestry of scientific advancement in Bengal, focusing on the field of physics, and situates it within the framework of patriotism and national progress. It presents an integrated narrative of how scientific inquiry, particularly in physics, became a force of intellectual resistance and nation-building between 1800 and 2000 AD.

Foundations of Rationalism in Colonial Bengal:

Early 19th Century and the Spirit of Reform

The 19th century in Bengal witnessed a cultural and intellectual resurgence known as the Bengal Renaissance. Reformers like Raja Rammohan Roy advocated for education based on mathematics, and science. Although Roy himself was not a physicist or chemist, he laid the philosophical groundwork for a rational

worldview that rejected superstition and welcomed empirical inquiry. He wrote a letter in 1823 to Lord Amherst opposing the establishment of Sanskrit college. He argued to establish science-based education system. As per report from Charles Wood and James Princep, Thomas Babington Macaulay recommended a rational education system which paved the path for establishment of Calcutta, Bombay and Madras university

This shift set the stage for the acceptance of modern scientific education, which was institutionalized with the establishment of Hindu College (1817) and later the University of Calcutta (1857)—the first of its kind in Asia. These institutions became cradles of scientific talent that would mature over the century.

In the field of scientific culture, writings and publication three dignified Bengali figures -Mathematician Ashutosh Mukhopadhyay, Chemist Prafulla Chandra Roy and Physicist Jagadish Chandra Bose are well known to every Indians but before their pathbreaking works there were unnoticed scientific contributions from various patriotic science scholars.

Ram Kamal Sen (1783-1844) and scientific contribution:

He was a scholar in Calcutta's scholarly scenario and mostly known for lexicographical work in Bengali and English. As he was secretary of Asiatic society so he was aware of various articles in science and literature. An article on Bel trees or Bel was published in journal "Transactions of the medical and physical society of Calcutta" with title "Notice of the Bela (Vilwa) tree or Bel" in 1829 by him. This article was comprised of botanical characteristics and various information of leaf, bark, stem, root, flower and fruit and their medicinal properties.

Raja Kalikrishna Bahadur (1808-1874):

Raja had deep knowledge in chemical science. He had written a review article on minerals in 1832 with title "Oriental accounts of the precious minerals" in Journal of Asiatic society of Bengal. It was not fundamental one but a scholarly article on oriental knowledge system on chemistry. s a member of Shovabazar Royal family he advocated for expansion of education among women across Bengal. He served as a fellow of university of Calcutta.

Raja Radhakanta Dev (1784-1867):

Raja Radhakanta Dev of Shovabazar, Calcutta wrote a letter to the secretary of "Transactions of the agricultural and horticultural society of India" C K Robinson about Ber tree or Jujube tree on 15 April, 1829. This letter was published as article then in Journal of "Transactions of the agricultural and horticultural society of India" in 1838. In this letter he discussed various spices of Ber trees and fruits from round Ber to coconut Ber and how these trees spread across India from Badaricasrama (the Badrinath in modern times or sacred town on west bank of river Alakananda in Srinagar, Jammu Kashmir). He was engaged in many social and developmental activities. He was co-founder of Hindu College. He was determined to develop the agriculture and horticulture sector then. He was active associate of Agriculture and Horticulture Association of India from its establishment.

Sir Ashutosh Mukhopadhyay (1864-1924):

He was versatile genius Indian figure. He was physicists, mathematician, jurist, educationist. He was the only student in the history of Calcutta University who earned dual MA degrees in Mathematics and Physics and published many scholarly articles on these subjects in journals such as journal of Asiatic society of Bengal. He was fellow of the Royal society of Edinburgh at age 22. And fellow of Royal Astronomical Society at 21 only He published his article on mathematics in

British Journal "Messenger of Mathematics" in 1880 with title "Proof of Euclid 1.25". Then he published many papers on analytical methods for conics, elliptic functions. He was praised by British mathematician Arthur Cayley for his scholarly publications'. Mukherjee is celebrated as the first modern Indian mathematician to enter the field of mathematical research. To promote fundamental thinking and research work founded Calcutta Mathematical Society (1908). He played active role in establishment of Bengal Technical Institute (1906) which became later Jadavpur University. He served as Vice Chancellor of Calcutta University for multiple times (1906-1914) and (1921-1923). He established Calcutta University as a Centre of excellence in education scenario of Calcutta. He was visionary educationist and administrator who was champion in spotting real talents in various fields. He recruited CV Raman, S Radhakrishnan, Ganesh Deuskar, Prafulla Chandra Roy, mathematician S Ramanujan and Ganesh Prasad and many more.

A Visionary Physician with a Scientific Dream: Mahendralal Sarkar and Indigenous Science:

Dr. Mahendralal Sarkar (1833–1904), though a physician academically but foresaw the importance of nurturing indigenous scientific talent. He dreamt for an association that must be funded, run, managed by native Indians for reconstruction of the country. In 1876, he established the Indian Association for the Cultivation of Science (IACS) at Bow bazar street in Calcutta, which became India's first national scientific research institute funded by Indians themselves. The IACS provided a space for Indian scientists to pursue original research in physics and chemistry without colonial bias. This institute started journey with basic science departments -Physics, Chemistry, Mathematics, Physiology, Botany etc. Sarkar's motto was clear: India must foster homegrown scientific excellence to counter colonial notions of intellectual inferiority. Regular lectures and demonstrations were scheduled to popularize science among public. Weekly lectures of Jesuit father E. Lafont were very much impressive then. He was eager to propagate education among women. He favored the decision of Abala Bose to pursue study of medicine at Madras Medical College as admission of female at Calcutta medical College was restricted. He made an arrangement for attendance of Sarala Devi Chaudhurani in evening lectures at IACS.

Mahendralal Sarkar passed junior scholarship examination from Hindu college in 1849 from Hare School and admitted to Hindu College where studied up to 1854. At that time there was no facility for science study at Hindu College, so Mr. Sarkar transferred to Calcutta Medical College. There he was so exceptionally brilliant that he was invited in second year of his course by professors to deliver a series of lectures on Opticsto his fellow students.

Though he acquired medical degree and knowledge in traditional western system but he motivated to homoeopathy feeling inability of common people to afford costly allopathy medicine. This motivation got from interaction with renowned homoeopathy doctor Rajendralal Dutta and William Morgan's book "The Philosophy of Homoeopathy". He was ostracized by British doctors and faced loss in practice. But after some period, he became leading Homoeopathy doctor in India

Pramatha Nath Bose (1855–1934)

Forgotten iconic geologist and paleontologist saw the light at Gobardanga in 24 Paraganas district. He studied at Krishnanagar Government College and later at St. Xavier's College, Calcutta. During this study he achieved Gilchrist scholarship

to study in London in 1874. He was the first Indian to obtain a degree in geology from the University of London (1877). Then he joined at the Royal School of Mines in London, where he excelled in biology and palaeontology.

Contributions to Science and Education:

◊ Joined the Geological Survey of India (GSI) as one of its first Indian geologists.

◊ Conducted extensive studies on coal, iron, and mineral deposits across India, especially in Bengal and Central India.

◊ Advocated scientific and technical education in India and emphasized linking geology with national development.

◊ Promoted Indianization of scientific services, inspiring Indian youth to enter earth sciences.

Industrial Contributions:

◊ Discovered iron ore deposits in the Gorumahisani region (Odisha), which later became the basis for Tata Iron and Steel Company (TISCO) — India's first large-scale steel industry.

◊ His geological surveys and recommendations laid the foundation for India's industrial and mineral resource development.

◊ He is credited to setting up of first soap factory in India.

Jagadish Chandra Bose: Pioneer of Modern Physics in India: Bridging Physics and Biology

Sir Jagadish Chandra Bose (1858–1937) is a towering figure in the history of Indian science. Trained at Cambridge and returning to India with a degree in natural sciences, Bose initially faced racial discrimination in his academic career. Yet, he persevered and became a trailblazer in the field of radio wave propagation. J C Bose submitted first article "On polarization of electric rays by double refracting crystals" to Asiatic Society of Bengal" on May 1995. Then he submitted second paper "On a new electro-polariscope" to the Royal Society of London in October 1895. It was published by "The Electrician" in December 1895. Mr. Bose demonstrated the generation and transmission of Microwave, electromagnetic waves in nature for wireless communication years before Marconi, but he refused to patent his inventions, believing that knowledge should be shared. He invented Mercury Coherer, an early-stage detector of radio wave. It was prime component in Marconi's first transatlantic radio signal transmission. He also ventured into plant physiology, using instruments of his own design to demonstrate that plants respond to external stimuli—thus expanding the scope of physics into the realm of biology.

Science as a Form of Revolution

JC Bose was appointed in 1885 at Presidency College where he was paid only two-thirds the salary of his European co-workers. He was pained by this racist discrimination. He protested and refused to accept salary for three years. Then his determination and expertise in his work forced Principal and Director to step down. Then he was paid in full amount with three years due salary. Bose's work was not only scientific but it was political also. At a time when colonial rulers viewed Indians as incapable of original thought, Bose's contributions in physics were acts of intellectual defiance. His work reinforced the belief that Indians were fully capable of producing world-class scientific research. He founded a premier research institute "Basu Vigyan Mandir" in Calcutta in 1917. It was the first interdisciplinary research institute in Asia. There he served as the director until death.

Prafulla Chandra Ray and the Birth of Chemical Industry

Though primarily known as a chemist, Acharya Prafulla Chandra Ray (1861–1944) was a patriot-scientist and father of Indian Chemistry. whose influence spilled over into physics through his advocacy for industrial and scientific self-reliance. During pursuing D.Sc. at Edinburgh, he researched on metal double salt and communicated a paper focusing on "Conjugated sulphates of the copper-magnesium group" and published in 1888 in proceedings of the Royal Society of Edinburgh. It was his first scientific research paper. He completed more than 100 research paper and all of these was published in various renowned journals and proceedings. At least eight papers were published in glorious journal Nature. In his research life he focused on least focused Inorganic chemistry. In India around 1895 he started research journey in the field of nitrite chemistry. He succeeded to prepare mercurous nitrite. He published an article on new stable chemical compound in the Journal of the Asiatic Society of Bengal in 1896.

He founded Bengal Chemicals and Pharmaceuticals Limited with capital Rs. 800/- —India's first indigenous chemical industry—thereby linking science with economic nationalism and self-sufficiency of countrymen.

PC Ray encouraged young students to pursue the physical sciences, and many of his protégés would go on to shape modern physics in Bengal. He emphasized the necessity of scientific education as a pillar of Indian independence and prosperity.

The Calcutta School of Physics: A Quantum Revolution:

Satyendra Nath Bose: Quantum Trailblazer

Among Ray's most celebrated intellectual descendants was Satyendra Nath Bose (1894–1974), whose work revolutionized theoretical physics. Bose's 1924 paper on the statistics of photons—sent to Einstein and later expanded into the Bose–Einstein statistics—provided one of the foundational blocks of quantum mechanics.

Bose's achievement is even more remarkable considering he worked with minimal institutional support, limited resources, and no access to major Western journals. His work showed that Indians could not only keep pace with European scientists but could lead theoretical innovation.

Education and Patriotism:

Satyendra Nath Bose, best known for his work with Albert Einstein on quantum statistics (Bose–Einstein statistics), also played an important role in shaping science education in Bengal in the post-independence era. His contributions in brief:

Academic Leadership: After independence, he served as Professor and later as Dean at Calcutta University, where he emphasized reform in physics education by modernizing syllabi and introducing research-oriented teaching.

Institution Building: Bose played a key role in strengthening scientific institutions in Bengal, particularly at Calcutta University and Presidency College, nurturing a generation of physicists in the new India.

Science Popularization: He was deeply committed to spreading scientific knowledge in Bengali. He promoted the use of the Bengali language in higher education, translating scientific terms and writing popular science works to make science accessible to common people.

Mentorship: As a teacher, he inspired many students to pursue research in

physics and mathematics, helping to build a strong academic base in Bengal's universities.

Policy Influence: Bose was involved in national committees on education and science policy, contributing to the shaping of India's post-independence scientific vision, with Bengal as one of its hubs

Meghnad Saha: Astrophysics and Nation Building:

Ionization and the Stars

Meghnad Saha (1893–1956), a contemporary of Satyendra Nath Bose, made seminal contributions to astrophysics. His Saha Ionization Equation enabled astronomers to interpret the spectra of stars and determine their temperatures and compositions. This work established him as a global figure in theoretical physics.

Science for Society

Saha was also a political visionary. He believed science must be harnessed to eradicate poverty and backwardness. Being elected to Parliament in independent India, he advocated for scientific planning and industrialization. He founded the Institute of Nuclear Physics in Calcutta, which later became the Saha Institute of Nuclear Physics, one of India's premier research centers.

Saha was prominent figure in shaping India's river valley projects and atomic energy initiatives, embodying the idea that physics could drive national development. He was nominated seven times for Nobel prize from 1930 to 1955 with nominators including Nobel laureate Arthur H. Compton for his ground breaking works, mainly for Saha ionization equation fundamental to astrophysics. But Nobel committee failed to recognize his achievement.

Sisir Kumar Mitra (1890 – 1963)

Sisir Kumar Mitra was a pioneering Indian physicist best known for his outstanding contributions to **ionospheric physics and radio science.** His work placed India on the global map of space and atmospheric research. In brief, his major contributions are:

Ionosphere Research: He was one of the earliest scientists to study the ionosphere in detail, particularly its layers and role in long-distance radio communication. His research helped establish a deeper understanding of radio wave propagation through the Earth's upper atmosphere.

Author of a Landmark Book: His book *The Upper Atmosphere* (published in 1947) was an authoritative text on ionospheric physics and became widely referenced by researchers across the world.

Radio Physics in India: He founded and developed the Radio Physics and Electronics Department at the University of Calcutta, which later became a hub for advanced research in atmospheric and space sciences.

Radar and Communication Research: During World War II, Mitra's expertise contributed to the development of radar and improvements in radio communication technology.

International Recognition: He was elected a Fellow of the Royal Society (FRS) in 1958 for his path-breaking work in ionospheric science.

As a Mentor: He trained a generation of Indian physicists in radio and atmospheric sciences, laying the foundation for India's later achievements in space research and communication technology.

In short: Sisir Kumar Mitra is remembered as the father of ionospheric studies in India, blending physics with practical advances in radio communication and creating institutions that nurtured modern space science in the country.

Patriotic Physics in the Freedom Struggle:

Science as Swadeshi

In Bengal, science was often viewed as an extension of the Swadeshi movement. The idea was simple: just as Indians must make their own cloth, they must also produce their own science. Physics became a domain where colonial narratives were challenged and reversed.

Scientific Societies and Publications

Organizations like the Bose Institute (founded 1917) and journals like *Science and Culture* promoted the indigenization of scientific research. Science writing in Bengali also flourished, making complex ideas accessible to the masses and inspiring students to pursue careers in physics.

Post-Independence Resurgence and Challenges:

P.C. Mahalanobis and Planning

While not a physicist, Prasanta Chandra Mahalanobis (1893–1972) was a statistician whose work was vital to India's economic planning. As a physicist-trained intellectual, he used statistical models to drive the Second Five-Year Plan, emphasizing industrialization, including physics-based industries like metallurgy and electronics.

Institutional Growth

Bengal retained its leadership in physics research through the post-independence period with institutions such as:

- Saha Institute of Nuclear Physics (SINP)
- Indian Association for the Cultivation of Science (revitalized post-1947)
- Bose Institute
- Jadavpur University and University of Calcutta

These institutions focused on nuclear physics, condensed matter physics, and theoretical modeling, and they produced generations of physicists who contributed both nationally and internationally.

Purnima Sinha (1927 – 2015):

Purnima Sinha (1927 – 2015) daughter of prominent jurist Naresh Chandra Sengupta, holds a special place in the history of Indian science as the first woman to earn a PhD in Physics in India (from the University of Calcutta, 1956). She worked under Sisir Kumar Mitra, the eminent ionospheric physicist. Her contributions can be outlined as follows:

X-ray Diffraction Studies of Clay Minerals: Her doctoral research focused on the structure of clay minerals using X-ray diffraction techniques, which was pioneering in India at that time. Clay mineralogy was an important field for both physics and material sciences, with applications in soil science, ceramics, and geology.

Development of Experimental Physics in India: She mastered and applied sophisticated experimental techniques (X-ray crystallography), contributing to the growth of solid-state and material physics research in India during its formative years.

Interdisciplinary Work: Purnima Sinha's interest extended beyond pure

physics. She worked on problems connecting physics with geology, chemistry, and materials, showing an interdisciplinary approach long before it became common in Indian academia.

Breaking Gender Barriers: As the first woman PhD in Physics in India, she opened the path for future generations of Indian women in science, especially in a time when very few women pursued higher education in physics.

Science Popularisation & Cultural Work: Alongside her scientific career, she was also deeply involved in translation of scientific works into Bengali and had a strong interest in Indian music and culture, bridging the gap between science and society.

At a glance- Purnima Sinha is remembered for her X-ray crystallographic research on clay minerals, her pioneering role as the first woman PhD in physics in India, and her contributions to interdisciplinary science and science popularisation. She symbolises both scientific excellence and the breaking of social barriers for women in Indian science.

Asima Chatterjee (1917-2006)

She studied at Scottish Church College, Calcutta, earning her B.Sc. with Honours in Chemistry in 1936. She pursued postgraduate studies at University of Calcutta, obtaining an M.Sc. in Organic Chemistry in 1938. In 1944, she became the first woman to be awarded a Doctor of Science (D.Sc.) degree by an Indian university (Calcutta University) under the supervision of Prof. Prafulla Kumar Bose. Later, she undertook post-doctoral research abroad, working with renowned chemists in the USA and Europe on natural products and medicinal chemistry. Her education blended Indian academic knowledge with international research exposure, shaping her into a pioneering medicinal chemist.

Asima Chatterjee's scientific contributions as a chemical scientist:

Medicinal Chemistry: She was a pioneer in natural product chemistry, focusing on alkaloids, coumarins, and terpenoids from Indian medicinal plants. Her work laid the foundation for drug discovery from traditional sources.

Anti-Malarial Drugs: She developed antimalarial compounds from indigenous plants, contributing to the fight against malaria in India.

Anti-Epileptic and Anti-Cancer Research: Chatterjee synthesized novel anti-epileptic and anti-cancer drugs, advancing medicinal and pharmaceutical chemistry in India.

Organic Chemistry Education: Authored *Treatise on Medicinal Plants* and contributed extensively to organic reaction mechanisms, strengthening chemical education and research.

Recognition: She was the first woman to earn a Doctor of Science (D.Sc.) from an Indian university (Calcutta University, 1944), and the first female General President of the Indian Science Congress (1975).

Ashesh Prasad Mitra (1927-2007)

Ashesh Prasad Mitra popularly known as A P Mitra was born 21 February 1927 in Kolkata. He studied at Bangabasi College and completed MSc from Calcutta University. After completing D Phil from CU, he joined the National Physical Laboratory (NPL). Prof. Sisir Kumar Mitra laid the foundation stone in research of Ionospheric science in India and his student AP Mitra successfully carried out the program

Field of Expertise: A.P. Mitra was an eminent environmental, atmospheric and space physicist, known for his pioneering research in ionospheric physics, ra-

diowave propagation, and upper atmospheric studies.

He was the first Indian scientist to take up cudgels against US-Environment Protection Agency (US-EPA) for flawed data on methene generation in Indian rice fields. The agency in early 1990 estimated Indian rice fields were emitting 38.6 million tonnes per year and it badly impacting global warming. He scientifically measured methane emission from paddy fields and showed that it actually emits only one-tenth of the estimation value surfaced by US-EPA.

Scientific Contributions:

- Conducted pioneering research on the ionosphere and radio communications, crucial for satellite and space communication systems.
- Worked extensively on cosmic rays, solar activity, and their effects on the Earth's atmosphere.
- Led studies on the ionospheric disturbances during solar flares and geomagnetic storms.
- Played a vital role in developing radio and atmospheric science research in India through the National Physical Laboratory (NPL) and Indian Space Research Organisation (ISRO) collaborations.

Academic and Institutional Role:

- Served as Director General of the Council of Scientific and Industrial Research (CSIR).
- Promoted interdisciplinary research in atmospheric physics, space weather, and environmental studies.
- Member of several international scientific bodies and helped strengthen India's global collaboration in atmospheric sciences.

In short, Asesh Prasad Mitra made outstanding contributions to understanding the Earth's upper atmosphere and radio science, significantly advancing India's capabilities in space and atmospheric research. He achieved Shanti Swarup Bhatnagar in 1968 and Padma Bhushan in 1987 for his phenomenal contribution in Indian science spectra.

Dr. Dilip Mahalanabis (1934 – 2022):

The ORS (Oral Rehydration Solution), which became a global lifesaving therapy against dehydration caused by diarrheal diseases like cholera, was invented by Dr. Dilip Mahalanabis, a pediatrician and medical scientist.

Here are his scientific contributions in brief:

Pioneer of ORS Therapy: During the 1971 Bangladesh Liberation War, millions of refugees suffered from severe cholera and dehydration. At a refugee camp in Bongaon (West Bengal), Dr. Mahalanabis successfully used a simple mixture of glucose, salts, and clean water (ORS) to treat patients. This drastically reduced mortality rates from >30% to <3%.

Scientific Validation of ORS: He conducted rigorous field trials and published results showing that oral rehydration therapy was as effective as intravenous saline in treating dehydration. This was a groundbreaking finding for low-resource settings. It reduced the death rate from 30%-40% to only 3%.

Global Health Impact: ORS was later endorsed by the World Health Organization (WHO) and UNICEF as the standard treatment for dehydration caused by diarrhea. It is considered the "most important medical advance of the 20th century" and has saved an estimated 70–80 million lives worldwide.

Other Contributions: He worked at the International Centre for Diarrhoeal

Disease Research, Bangladesh (ICDDR,B) and the WHO, focusing on child health, nutrition, and diarrheal disease management.

Dr. Dilip Mahalanabis is remembered as the inventor and global champion of ORS therapy, a simple yet revolutionary medical innovation that has saved tens of millions of lives, particularly children, around the world. Such a global humanitarian invention was not properly recognised from scientific communities. Though in 2002, Dr Dilip Mahalanabis along with Dr Nathaniel F Pierce was awarded the Pollin Prize by Columbia University (considered the equivalent of Nobel in Pediatrics). Later, he also received the Prince Mahidol Award (2006)

Mani Lal Bhowmik (1931-)

Manilal Bhaumik was an Indian-born physicist best known for his pioneering work in laser physics.

Academic Expertise: He specialized in condensed matter physics and laser technology, making significant contributions to the development of the excimer laser, which became the foundation for modern LASIK eye surgery. His research career spanned institutions in India and the USA, combining deep theoretical knowledge with practical invention.

Fellow Feeling: Beyond his scientific achievements, Bhaumik was admired for his generosity and commitment to society. He actively supported education, donated for scholarships, and worked to inspire young students in India. In 2000 he founded Bhaumik educational Foundation to promote college education for students in rural area in West Bengal. He donated significant to institutions like UCLA to establish Mani L Bhaumik Institute for Theoretical Physics. Through public lectures and writings, he tried to bridge science and spirituality, showing a fellow feeling for both scientific peers and the broader community.

Sudipta Sengupta (1944-)

She completed B.Sc. (Geology Honours) at Presidency College, Calcutta then earned M.Sc. in Geology from the University of Calcutta. She specialized in structural geology and tectonics, with research focused on the Precambrian rocks of the Indian subcontinent. She served as Professor of Geology at Jadavpur University, where she guided students and advanced geological research. Then carried out extensive field studies in different terrains of India, including the Himalayas and Singhbhum craton. She published research papers on folding, deformation, and metamorphism in rocks, contributing to global geological knowledge.

Achievements:

- One of the first Indian women scientists to join an Antarctic expedition (1982–83), making her a pioneer in polar research.
- Recognized for her contributions to structural geology and Antarctic science.
- Actively worked to encourage women in science and popularize geology in India.

Sudipta Sengupta is a trailblazing geologist whose academic career combined research, teaching, and Antarctic exploration, making her a role model in Indian earth sciences.

Physics in the Cultural Imagination:
Literature, Cinema, and Scientific Temper

Bengali intellectual life did not isolate physics within the confines of academia. Cultural figures like Satyajit Ray and Sukumar Ray infused scientific ideas into

literature and cinema. Professor Shonku, Ray's fictional physicist, became a cultural icon, encouraging young minds to love science.

Popular Science Magazines and Education

Magazines like *Anandamela*, *Sandesh*, and *Jnan-O-Bijnan* introduced scientific themes—especially physics—through stories, experiments, and biographies. This democratization of scientific thought kept physics relevant to the Bengali middle class and embedded in everyday discourse.

Challenges in the Late 20th Century

Decline and Brain Drain

Despite its early leadership, Bengal saw a gradual decline in scientific output during the 1970s and 1980s due to political instability, economic challenges, and inadequate funding for research. Many brilliant minds migrated to institutions outside Bengal or abroad, leading to a brain drain.

Revival Attempts

In recent decades, efforts have been made to restore Bengal's scientific glory through collaborations, modernization of laboratories, and strengthening school-level science education. The culture of physics remains alive, though it now coexists with other emerging centers of excellence across India.

Conclusion

The history of physics in Bengal from 1800 to 2000 is a story of resilience, innovation, and national pride. It is the story of men and women who saw in science not just a career, but a calling—to liberate the mind, empower the nation, and resist domination through knowledge.

From J.C. Bose's wireless waves to S.N. Bose's quantum insights and Saha's stellar equations, Bengal's physicists helped reshape not only Indian science but also India's sense of what it could achieve. In Bengal, physics was not just an abstract pursuit—it was patriotism in action and a roadmap for progress.

As the world enters a new century dominated by quantum computing, space exploration, and climate physics, the legacy of Bengal's physicist-patriots serves as a guiding light, reminding us that science can indeed be a revolutionary force—when driven by purpose, passion, and patriotism.

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Migration and Human Development Dynamics: A Study in Bankura District, West Bengal

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Abstract: In recent times migration has become one of the most important socio-economic phenomena influencing human development in India. In the rural hinterland, it acts as a survival mechanism and an instrument of social change. This paper probes the process and impact of migration on human development in Bankura District, a crisis-prone area with poor agricultural productivity, recurring droughts and insufficient employment opportunities in West Bengal. Drawing on primary data and secondary literature, the paper analyzes the reasons for and nature of migration, as well as its impact on household income, education, health and quality of life. Geographical mapping and statistical methods were used to detect spatial patterns of flow movement within the district. The results indicate that migration has positive influence on both livelihood diversification, human development and regional socio-economic changes mainly through remittances. But migration also has its social implications such as family disintegration, increase in women's work load, and local labor force drain. The research reiterates the call for policy interventions to impact positively on the management of migration to increase its developmental benefits, whilst downscaling social woes.

Keywords: Migration, Human Development, Rural Out-Migration, Livelihood Change, Socio-Economic Transformation.

1. Introduction:

Throughout human history, migration, which is thought of as the movement of people from one location with the goal of settlement elsewhere, has been a critical aspect of human society. Internal migration is rife in India, especially in the hinterlands with few economic opportunities. Migrants frequently migrate in order to find work, receive a better education, enjoy a higher standard of living and socialize. However, the patterns of migration are intrinsically connected to more general development processes and human welfare in terms of income, education and health access or quality of life.

Bankura District situated in western fringe of West Bengal makes an interesting case to explore these processes. With an area of about 6,882 sq. area, the district has a rolling surface and its soil is merely lateritic; its economy is essentially agricultural. Agriculture is predominantly rain-fed and recurring droughts, low productivity, and limited industrialization all play a part in prolonged rural poverty. These are also the structural factors that have created push/pull movements of migration. Though environmental distress and economic scarcity work as a push force from the source area, urban areas such Kolkata, Durgapur and Asansol of West Bengal draw migrants due to relatively higher earnings and appropriate employment.

Objectives: This present paper tries to examine the socio-economic impact of migration on Households in Bankura District and shows the interface between mi-

gration and human development. It also analyses the spatial spread of migration, the impact of remittances, and sociocultural consequences of migration at community/village level in rural areas.

2. Objectives of the Study:

Specific goals of this work include:

- To discover the causes and determinants of migration in Bankura District.
- To understand the socioeconomic profile of migrant households.
- To measure the influence of migration on income, schooling, health and living conditions.
- To explore the geographical differences of MIR in the district.
- Remittances in Human Development and Rural Livelihood Transformation: Revisiting the Migration-Development Nexus.
- To examine the socio-cultural impacts of migration on migrant families and communities.

3. Hypotheses:

i) The net impact of migration is positive on the socio-economic and human development of migrant households.
ii) Migration is more intense in socio-economically backward drought affected blocks of the district of Bankura.
iii) Earnings sent back by migrant workers boost family income as well as access to education, health care and homes.
iv) Migration has contradictory social effects: family separation, additional work burdens on women and labor shortages at home.

4. Study Area Description:

It is Situated between 22°38'N and 23°38'N latitude and 86°36'E to 87°46'E longitudes in the southwest part of West Bengal. It is bounded by Bardhaman and Hooghly in the east, Purulia in the west, Paschim Medinipur in the south and Dhanbad (Jharkhand) along with the border of West Bardaman in the north-west.

The physiography of Bankura is a sort of an upland divided into two main natural divisions of the country, namely, the Rarh on the north and the Bagri on the south. The area has undulating topography, lateritic soil types and dry deciduous vegetation. It's tropical, with hot summers and mild winters and moderate rainfall. The agriculture is mostly monsoon dependent where paddy, maize and vegetables are the main crops. economically distressed district due to inadequate irrigation facilities, frequent droughts and lack of industrial development.

It is divided administratively into a number of blocks such as Khatra, Ranibandh, Indpur and Saltora etc., the latter four characterised by higher levels of out-migration initially motivated by environmental stress, poverty and lack of employment opportunities.

5. Methodology:

This study employs a mixed-methods methodology, integrating qualitative and quantitative data to map the dynamics of migration and human development:

5.1. Data Sources:

Primary material: Data is gathered through household survey, structured

interview and focus group discussion from 150 migrant households in selected blocks. Variables were household composition, income, education, occupation and remittances as well as migration history.

Secondary data: Collected from Census of India (2011), District Statistical Handbook (Bankura), National Sample Survey (NSS) reports, the UNDP Human Development Reports, and various published research articles.

5.2. Data Analysis

To test hypotheses simple statistical techniques including percentages, average mean, Pearson correlation coefficient and migration intensity index/ factor was applied. Geographical Information System (GIS) was adopted to determine the spatial pattern of distribution and intensity of migrant households for various blocks. Qualitative analysis addressed social effects such as separation from family, gender roles, and community interaction.

5.3. Limitations:

- Finally, the survey did not have direct access to migrant households that had settled permanently in another district.
- The categories of seasonal migration can fluctuate from year to years, and some data use information based on the respondent's memory.

6. Findings / Results

6.1. Causes of Migration

- **Economic reasons:** Insufficient income derived from agriculture, unemployment, meager wages and absence of any other earning means were the main push factors.
- **Environmental reasons:** Repeat droughts, infertility of soils, and limited access to water in blocks such as Ranibandh, Khatra and Indpur force households to move.
- **Societal causes:** Improved education and medical care as well as urban opportunities, all served as pull factors towards cities.

6.2. Patterns of Migration

- Migration is seasonal (3–6 months for agricultural labour, brick kilns, construction work) and permanent (migrants those who are fully relocated to urban areas).
- Temporary migration is primarily a male affair, while membership of the entire family migrates in some cases.

6.3. Impact on Household Income

- The per household increase in average monthly income of migrants was 25-40% recorded after remittance.
- Money sent home was spent on food, education, health and to improve housing.

6.4. Impact on Education and Health

- School attendance among children improved in 68% of households.
- Better access to healthcare facilities due to increased income was reported by 54% of households.

6.5. Social and Cultural Impact

- Migration resulted in the separation of husbands and family, with women taking over the responsibility for managing the household and children.
- A number of local customs among the ISKCON community became moribund in young adults' absence.

- The labour force was periodically insufficient for local agricultural needs.

6.6. Spatial Distribution of Migration

- Net migration was relatively higher in western and southern 137 blocks of Bankura.
- The GIS map revealed migration prone areas clustering with drought prone and economically backward regions.

7. Discussion:

'Migration in Bankura'- A Twofold Process of Two Extreme Forms!

Positive aspects:

- Livelihood diversification and income enhancement
- Improved education and health indicators
- Higher standard of homes and spending capability
- Strengthened human development indices

Negative aspects:

- Family separation and social strain
- Gender imbalance in household labor
- Drain of young labour from locality on agriculture and cottage industries.
- Psychosocial stress in migrants and people left behind

This study indicates that migration is for the most part a response to pressure but also can be considered a tool for human development. They are one of the positive ways NRI money functions as capital – both economic and social, improving standards in a village. Policymakers need to see migration as a development tool, not just a demographic process.

8. Conclusion:

Migrations from Bankura District highlight the inherent contradiction in population movements and human development. It is an adapted livelihood response to environmental and economic stress. Migration has brought beneficial effects in household income, education and healthcare services and helped immortalize the population (Hamada and Bejarano 2006) but at the same time it has changed the sociocultural and labor structure of the rural environment. This would help in increasing the benefits of migration while reducing its social costs through appropriate planning, training programmes and rural development strategies. A sustainable human development strategy for Bankura and other such regions, will need to adopt a more holistic approach that incorporates migration within regional planning and regional development policies.

9. Policy Recommendations:

Increase Rural Employment: You have to give a boost to schemes such as the MGNREGA and try minimising the distress migration.

Establish Agro-Based Industries: Promote local entrepreneurship in small scale industries to provide local employment.

Training Programmes: Train migrant workers in vocational skills for better paying and safe jobs.

Protect Social Security: Ensure that migrant workers and their families obtain medical care, insurance coverage and benefits.

Tracking migration trend: Develop a district-based database on seasonal and permanent migration for policy formulation.

Inclusions of Migration in Rural Development: Develop policies that acknowledge migration as a catalyst for human development.

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Pertinence of Information and Communication Technology (ICT) in Teaching-Learning process in the context of 21st century Digital Era

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Abstract: Information and Communication Technology (ICT) has made remarkable improvement in the field of Education. With the help of ICT, classroom study has shifted from teacher centered pedagogical approach to learner centered approach and offers to foster interactivity, more collaborative approach and inclusivity as well. Tools and applications of ICT are like online classroom system, Learning Management Systems, MOOC, SWAYAM, digital libraries, Google meet to YouTube every single platform will positively manage to study, learn, grow and compete with global skills. ICT expands innumerable opportunity for teachers to make their content rich, interesting and effective to deliver in classroom situation. Assessment and evaluation process can be smoothening through ICT tools like Blackboard, Socrative, Kahoot, Mentimeter. In addition to these teachers can enroll in professional courses and make their learning as per their convenient time and space. Inclusive education can be highly benefitted from newly added Assistive and Adaptive technology. JAWS, Voiceover, NVDA tools are essential for Screen reading, speech-to-text for student with disability. Learning becomes easier and comfortable and specified for each individual from online tools and apps. Despite of all these advantages several challenges and barriers are also exist such as digital divides, inadequate infrastructure, lack of training to use ICT properly, resistance to change and deal with digital culture along with delayed adoption of ICT. However Government has already taken initiatives like e-Pathshala, NISHTHA, DIKSHA platform to provide equal opportunity for all rural and urban learners. The importance of ICT not only limiting in providing tool and applications but in creating equitable, innovative and effective digital culture from Education to human life for betterment of living.

Keywords: ICT, Teaching, Learning, ICT integration, Digital age, SWAYAM, MOOC, LMS, Digital Culture.

"Technology will never replace great teachers, but technology in the hands of a great teacher can be transformational."—George Couros.

Introduction

In this 21st century digital era the educational practices have faced a rapid transformation due to advancement of Information and Communication Technology (ICT). It deals with digital infrastructure and devices including computer, laptop, tablet, mobile, microphone, printer, scanner, Wi-Fi, projector, Google chrome, telegram, YouTube, MOOC, SWAYAM, e-Book, whiteboard, Google classroom, Google meet, LMS and many more. The National Education Policy (NEP) 2020 has stressed and mentioned on integration of ICT for the transformation and Digital literacy in Indian Education system. During past process of teaching was com-

pletely dependent on Guru and rote memorization. The place of Guru stands supreme. No clear précised curriculum was mentioned before entering into studies. With time and space, a new system entered within our education system regarding course details, specialization and time duration. Education has changed its wings with many transformational stages and this 21st century digital age is one of the finest. Now teachers and learners could be more interactive and get time bound studying options. Learners could easily access their courses as per their convenient time and space with the help of e-book, internet, smart phones, tablet and computers. In case of higher studies from teachers to learners at any stage could publish and present research papers and attend seminar across the globe. Most importantly inclusive education has finally received its own benefits with the help of assistive technology where learners get digital translator, screen readers and software like speech-to-text and many more. This study helps us to understand all the advantages, tools and challenges of ICT during teaching-learning process.

Concept of ICT:

Technology is not a new term rather it is a modified version of Audio from Radio, audio-visual from televisions and classroom overhead projectors used for educational purpose. However, the constant development of technology from the late 20th century to present day has reached to next level. The UNESCO World Declaration on Education for All (1990) has mentioned that role of ICT is the most crucial tool to expand accessibility and quality in education. In this 21st century to achieve the SDG (sustainable development goal) goal 4 inclusion of ICT in the field of Education is an essential part.

ICT means Information and Communication Technology. It refers to include complete usage of technology in the field of Education. From teaching learning to daily life everywhere ICT plays a crucial role. ICT can be divided into two parts software and hardware technology. Hardware encompasses Smartphone, Computer, Tablet, Projectors. Software includes Learning Management System (LMS), virtual labs, different digital learning apps, digital libraries, MOOC (Massive open online courses), SWAYAM in India etc.

Importance of ICT in Teaching-learning process:

ICT is an essential tool to enhance access in Education especially from teaching to learning. It makes bridge the gap of both socio-economic and geographical. ICT creates opportunity for all specially for rural and remote areas students with the help of online teaching facilities and MOOC platform, e-book, digital library get to access high quality study resources and platform regardless of their area of living. In India SWAYAM offers free online courses for millions of learners which are an extra ordinary mile stone achievement to go with ICT at anytime and anywhere.

ICT helps to promote the student centered learning instead of traditional method of rote memorization as mentioned in NCF-2005 (National Curriculum Framework). ICT helps to make the study interactive and inquiry based learner. It also helps to foster deep understanding along with individual needs with the help of simulations, new educational games, different adaptive software and educational apps.

ICT plays crucial role for Teachers to make lesson more attractive and effective with the help of diverse resources and multimedia content. Teachers can also make professional development with the help of online course according to their convenient time and space. Both in the field of online and offline class Teachers

could deliver high level content for making teaching-learning process more effective. LMS like Canvas, Open edX, Edmodo, Google Meet, Zoom, Kahoot, Mentimeter, Educaplay, Jamboard can be usable for making teaching leaning process more innovative.

ICT enables effortless communication between teachers and students. Learning Management System helps to get real time feedback and collaborative learning environment. With the help of Google workspace students can work together on their project. In this 21st century Skills like critical thinking, digital literacy and problem solving are the most effective skill requirement for today's learners. ICT provides immense of opportunity for the learners to develop and refine all these competencies and make them prepare to deal with global workplace. ICT also includes Inclusive Education for the needs and address to all differently-able learners with assistive technologies. ICT breaks the barriers and helps to promote equity by using screen readers, digital translator and voice recognition app to deal with the difficulties of students.

Role of ICT in Teaching:

ICT has the most crucial role in the field of Teaching and they are as follows:

- **To ameliorate content:**

At present scenario Teachers are consider as content creator and digital facilitator. With the help of Digital projectors, interactive white board and multimedia presentation like Animaker (to create animated media) or Plotagon (to create animation), teachers could easily gain the attention of students and make them engage during class. For making easy concept teacher could use visuals and animations to better retention and understanding of students. Those who have desire to go for higher education they could use free access from Google scholar and Shodhganga to download and read thesis and make their own paper by finding gap from literature review. To present and create paper for publications teachers can access Google to find and read more papers on their related topic to gain better understanding and clarity.

- **Assessment and Evaluation:**

ICT encourages using varieties of platform like online quizzes, Moodle (open source LMS), Google classroom (online testing platform), Blackboard (remote assessment tool), Mentimeter (real time polling and feedback tool), Quizlet (mobile friendly test and quiz app), Socrative (digital assessment tool in real time), Kahoot (to create quiz and survey learning assessment), mind mapping software, online bulletin board, surveys and creating interactive quizzes. All these platforms are important to understand the clarity of students learning and help to make more efficient study for future learning. ICT helps to assess of learners far better than time consuming traditional form of taking examination. Google form is another essential to get feedback about students learning and evaluation process as a form of feedback.

- **Innovative pedagogy:**

For the development of constructive approaches in teaching ICT plays vital role. Flipped classroom and Blended learning help to make the learners ready to deal with classroom session due to their already existing content information provided before entering class. As a result student can be interactive and become problem solver. For immersive experience in learning introduction of Gamification (help to learning turn into games) and VR can be effective.

- **Professional development:**

ICT helps to make teachers more passionate and provide world class platform to make them efficient with the help of multiple training and professional development courses according to own time and space. Platform like SWAYAM and MOOC provide thousands of courses for in-service and Pre-service teachers to deal with the 21st century global digital era. Teachers with the help of ICT can guide themselves to become knowledge constructors rather just merely as content delivering. It is the best era for teachers to represent them as facilitators instead of transmission.

Role of ICT in Learning:

- **Active engagement:**

From learners' perspective ICT plays vital role with the use of multimedia resources for attracting content creation and making effective delivery for better engagement during virtual classroom situation. Blended learning helps to make study easy and interactive during classroom situation. Online poll can help to make the mind of learners more active to provide right and fast answer during studies. ICT makes the classroom engage active and interaction will always possible. Learners could ask their doubt on app and get solutions either immediate or later in solution box. As a result learners could develop their skill of learning and implement in their related field.

- **Collaborative learning:**

From knowledge sharing to join in seminar can be easily possible by online forums and group projects. Google classroom (to create, manage and organize assignments) and Padlet (a digital bulletin board helps to share content), Zoom (video conferencing app), Slack(to foster collaboration via direct channel), Miro (a virtual whiteboard for real time collaboration), Lumio (online interactive software for educational content), Trello (project management tool), Asana, Notion (tool for collaborative work) help to work together and create share and exchange innovative ideas and content regardless of socio culture and geographical location. Learners can easily connect with their teachers and peers to exchange ideas at anytime and anywhere. This helps to broadening own perspective without hesitation. In case of any presentation or seminar learners could get help from experts on global basis to make the field of studies broader.

- **Self directed and lifelong learning:**

With the help of e-book, PDF, digital libraries and online courses at different platform students and learners can easily access them beyond time and space. As a result those who are engaged in jobs or left study for some reasons and want to start or continue the journey again they are getting the opportunity to use these platforms. By using Smartphone or tablet any individual could use free videos from YouTube to their related topics. To gain knowledge or make expertise both free and subscription course are available for making learning more easily and convenient. Moreover, any individual can present their lecture or tutorial on global platform by own learning and guidance.

- **Inclusive education:**

With the help of assistive and adaptive technology those learners with disabilities could continue and learn their field of studies. All barriers can be removable if technology could be properly used. Those are unable to read they could use screen readers and speech-to-text software like NVDA, JAWS, VoiceOver, TalkBack etc.

Those who are not hear properly they could use software like Pro Fit, Genie 2, and Hear Suite etc. ICT has made a remarkable possibility in the field of Inclusive education. As result students who has any such difficulties in reading or listening now they could break barriers to access education as per their need and aspirations.

ICT tools:

ICT helps to create such environment to make teaching learning process in Education more engaging. Here some tools and applications are mentioning below:

- Social Media applications like Facebook, Telegram, Whatsapp, Twitter etc. all these applications are helpful to provide and collect information. By creating group communications can be more collaborative and effective.
- Learning Management system (LMS) like Blackboard Learn, Duolingo, LearnDash, OpenedX, Course Builder, Edmodo, canvas, Schoology and Moodle, Micro, Coggle, Popplet, MindMeister, x mind, Plotagon, Animaker, Big Blue Button, Google Meet, Zoom, Camtasia (video editing), Coursera, Wakelet(share online media), Survey monkey, Slido, Koha, Book creator, FOSSEE, Seesaw, Trello, Labster, Google slide etc.
- Interactive teaching and learning materials: H5P, Genially, Classcraft, Learninggapp.org, Interacty, Edmodo etc.

Challenges of ICT and ways to deal with them:

- **Digital divide:**

It is an unequal access for ICT resources and utilization. Many students have not the access of Internet connections due to their remote area locations. Many are not capable to purchase computer or Smartphone due to their lack of financial conditions. In addition to these social economic disparities and rural-urban gaps has made deep impact along of lack of proper infrastructure in school. During Covid-19 pandemic millions of students are excluded from online learning due to this digital divide. This gap has made the use of ICT in education with unequal quantity.

Solution: Educational institutions are needed to provide community learning centers. So that students can use ICT tools and applications as per their convenient time and space. Government and private organization must be collaborative to introduce internet network to rural areas for providing better service to all.

- **Cost of infrastructure:**

Proper infrastructure is another important aspect to implement ICT enabled digital study culture. Basically educational institutions need digital devices like computer, projectors, WIFI, high speed internet to create ICT enabled atmosphere. Most of the institutions are lacking all these facilities due to high maintenance cost and Govt. funding. Moreover lack of technical support also another hindrance to ICT enabled digital culture for effective teaching learning process.

Solutions: Both Government and Educational institution are conjugally need to invest for providing digital culture. Low budget digital devices can be included. Making partnership with private organization can help to develop digital culture.

- **Lack of technical skill:**

Teachers are the most important part to adopt digital culture in educational institutions. Many teachers have not proper technical skill to use and handle devices properly. Lack of training and enthusiasm for digital environment another challenges to deal. Many teachers are least bothered to use multimedia resources during classroom situations. Without professional training and creation of regular

monetization it might seem impossible to implement digital culture.

Solutions: Teachers are needed to enroll in professional course, training to develop technological skill and expertise to handle during classroom situations. Year basis training can be effective to gain and create technological atmosphere during teaching learning process.

- **Ethical issues:**

In this present time lack awareness about ethical practices for both teachers and students are in complete risk. From data privacy to misinformation to lack of digital skills directly lead them to make vulnerable exploitation. Misinformation is another challenge for developing digital culture in educational institutions.

Solutions: Most of the users are not aware ethical concerned regarding the utility of software, Smartphone and internet. Indian Government has made IT act 2000 to know and understand the law and deal with cybercrime.

- **Lack of ICT integration in pedagogy:**

ICT itself cannot create digital culture. It needs proper usages and it totally depends on integration with teaching learning process and strategies. Teachers are might not stressing on students interaction and problem solving approaches. Instead they are like to go with traditional methods of teaching. Lack of ICT integrated pedagogical approach towards studies is another essential factor to create digital culture in educational institutions.

Solution: Government and stakeholders are needed to aware about ICT integration with curriculum for developing awareness and skill about the utility of ICT. So both the teachers and students could connect with ICT in practical and theoretical way.

- **Over dependency on Technology:**

Over dependency is another issue where both teacher and students will unable to develop emotions, discipline, integration, respect and empathy. Face to face traditional method helps to create a strong bond between teacher and students with care, concern. Students will understand the values, morality and ethics during offline teaching learning process which may not possible to learn in online studies.

Solutions: Teachers are needed to provide offline assignment and project to work with peers as team work. Offline classroom can be an alternative way to deal with over dependency on technology.

- **Resistance for adopting ICT:**

Most of institutions are not fast enough to deal with ICT enabled digital study environment. Maximum teachers are still preferred to go with traditional method of delivering content. Not only teachers but also the policy makers and parents are also deeply accustomed with traditional method. In addition to these negative attitude, fear of technology and unable to trust on online process are huge disappointment for creating digital culture.

Solutions: Everything has its own advantages and disadvantages same way it needs to slowly adopt technology to make life and study easier. It is quite difficult to adopt ICT fully at the beginning but slow progress is always better than never. Teachers are needed to introduce ICT based content for making classroom interaction more effective.

- **Language barriers and health concerns:**

In the case of non English speaking countries and regions most of the people are not aware of this language. As a result they are not able to use gadgets or any

digital device properly. Where people are addicted with technology they are making their health poor. People are using mobile, YouTube, watching movies, scrolling continuously, listening music, using online shopping and are not aware of time. People spending hours in mobile scrolling and as a result people become lazy, hot headed, distracted and developing isolation from society.

Solutions: It is quite true that language has its own impact to use technology fully. Still users could understand from manuals to use the basic of technology. Those who use mobile and internet without any purpose they could travel without phone so that it helps them to deal with digital detox. Users must be concerned about their time and try not to over indulgence on technology.

Conclusion

In this present digital era role of ICT in teaching learning process cannot be deniable. ICT is inevitable in online teaching learning and self directed learning. ICT has given us enough space and no time bound to face difficulty for continuation of learning. ICT is blessing in disguise especially from and after COVID-19 pandemics. It is also true that users are growing and many students use internet and mobile aimlessly. It impacts on their social, personal and professional life. ICT has many challenges like proper infrastructure to delay adoption to late implementation in classroom situation to lack of proper training. But all these hindrance can be mitigated and solution is also mentioned in this study. ICT is the most powerful tool and application to use it anywhere and may continue work and study even outside of office, school, college and university hours. We can connect with our friends and family at anytime with the help of Internet. Effective utility of ICT can be blessings in all sectors of human life.

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A Study of Education, Spirituality and Social Status of Vedic Women

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Abstract: The Vedic period (c. 1500–500 BCE) was a significant era in Indian civilization where women held a revered and autonomous role, greatly influencing philosophy, education, religion, and literature. Notable figures such as Gargi Vachaknavi, Maitreyi, and others contributed to spiritual and philosophical thought, as documented in texts like the Rigveda and Upanishads. This paper highlights the social and intellectual dimensions of women's status in this period, stressing their equality in shaping early Indian knowledge systems. It also addresses how later socio-religious changes led to a decline in women's autonomy. By analyzing Vedic scriptures alongside modern interpretations, the study reaffirms the active participation of women in early Indian thought, showcasing their embodiment of wisdom and virtue.

Keywords: Equality, Philosophy, Spirituality, Vedic, Women.

Introduction

It is impossible to comprehend Indian civilization's history without acknowledging the significant contributions made by women during the Vedic era. The oldest human scriptures, the Vedas, describe a society that valued social involvement for both men and women, intellectual freedom, and spiritual equality. In contrast to subsequent patriarchal customs, early Vedic civilization recognized women as essential to the cosmic and moral order (ṛta). In addition to being connected to household duties, the name "nari" (woman) also indicated intelligence (jnana), devotion (bhakti), and knowledge (vidya). In the Rigveda (10.85.26), it is said that "the wife should speak in the assembly with confidence, as the men do." This indicates that women were included in both public and church life.

As a complement to the masculine principle (Purusha), the feminine principle (Prakriti) was viewed in the Vedic worldview as the creative force of the universe. The equality of men and women was given spiritual justification by this metaphysical contradiction. As a result, noble women were permitted to read the Vedas, offer yajnas (sacrifices), and participate in intellectual discussions. There were two types of knowledgeable women identified: Sadyovadhus, who studied the Vedas till marriage, and Brahmavadinis, who sought lifelong learning and spiritual discussion. This difference demonstrates that women's intellectual education was institutionalized rather than unique.

The Brihadaranyaka Upanishad's accounts of ladies like Gargi and Maitreyi demonstrate the intellectual heights attained by female intellectuals. "On what is the world woven, O Yajnavalkya?" Gargi boldly asked the guru about the nature of Brahman (BU 3.6). These discussions demonstrate Vedic women's unafraid intellectual curiosity and philosophical savvy. Likewise, Maitreyi's investigation into immortality demonstrates a profound comprehension of metaphysical ideas. All of these instances demonstrate that women contributed to the development of the Vedic knowledge system.

Women's status was not stagnant, though. Women's independence gradually decreased over ages as a result of increased patriarchal authority, intricate rituals, and socioeconomic shifts. However, India's first idea of gender equality is still demonstrated by the heritage of the aristocratic ladies of the early Vedic era. Thus, the goal of this work is to rebuild their philosophical and historical importance through an analysis of contemporary views and scriptural evidence.

Historical Background: The Vedic Era and Women's Status

The core writings of Hindu philosophy, ritual, and social structure were written during the Vedic Age (c. 1500–500 BCE), which is considered to be the formative period of Indian culture. The Early Vedic Period (1500–1000 BCE) and the Later Vedic Period (1000–500 BCE) are its two main divisions. The early period, which mostly corresponds to the Rigveda, shows a pastoral, egalitarian, and spiritually vibrant civilization. In terms of education, property rights, and religious engagement, women in this era enjoyed status on par with males. However, the latter period saw subtle but discernible changes in women's status due to socioeconomic and theological shifts.

The family (kula), which served as the primary unit of economic and religious life, was the center of society throughout the Early Vedic era. In both religious and domestic matters, the woman (grihini) held equal significance as the spouse and co-partner. "The wife and husband, being the equal halves of one substance, are equal in every respect; therefore, both should join and take part in all works together," according to the Rigveda (10.85.36). This poem highlights the cooperative nature of gender roles in Vedic society in addition to acknowledging equality in the marriage bond.

In addition to participating in yajnas (sacrificial rites), women were frequently observed carrying out religious tasks with their husbands. The desire to be "samasya patyuḥ samānanam bhavatu" (May you be equal to your husband in every respect) is bestowed upon women by the Atharvaveda (14.1.64). These prayers demonstrate a deeply ingrained spiritual equality in which women's involvement in rituals was necessary to fulfill religious obligations. In the early Vedic era, women were able to conduct sacrifices as yajamanas and even compose songs as rishikas, or female sages, due to the lack of strict priestly hierarchies.

The Vedic educational system serves as another example of women's intellectual importance. After undergoing Upanayana (initiation into Vedic study), both boys and girls from scholarly families received instruction in the Vedas, Vedangas, and philosophical ideas. According to textual evidence, a few of women were able to attain religious knowledge. For example, the Rigveda indicates that female seers like Lopamudra, Ghosha, Romasha, and Apala participated in the formation of poetry and thought by attributing hymns to them. Women were educated in ethics, philosophy, and even logic in addition to ceremonial knowledge.

The Vedic home was semi-matriarchal in terms of economics, with women having rights to inheritance and property. Both sons and daughters contributed to the continuation of the family line, according to the Aitareya Brahmana. In stark contrast to subsequent Smriti prescriptions that restricted women's inheritance rights, a woman might inherit her father's property in the absence of male heirs. Women significantly participated in the household economy by working in weaving, agriculture, and cow husbandry.

In the early Vedic period, marriage was socially viewed as a sacred union founded on respect and permission from both parties. Swayamvara was a common

practice among the scholarly and noble classes, in which women selected their spouses. The institution of Niyoga, which allowed a widow to conceive through her husband's brother or another selected male, was in place to maintain ancestry, and widow remarriage was not frowned upon. These traditions provide a practical and compassionate view of women's social lives.

But there were significant changes during the Later Vedic era. More strict social hierarchies resulted from the shift from a pastoral to an agrarian economy and the increase in clerical power. Women started to be restricted to household duties as a result of the Brahmanical emphasis on ceremonial purity and lineage control. Texts like the later-compiled Manusmriti and Shatapatha Brahmana established standards that progressively reduced women's participation in public life. A more patriarchal structure developed from the Rigvedic concept of gender collaboration.

The previous respect for women as symbols of power (Shakti) and knowledge (Saraswati) persisted in spite of this decrease. The intellectual understanding of the feminine as divine persisted in the Vedic and post-Vedic imaginations despite the rise in societal constraints. "I am the Queen, the gatherer-up of treasures, the knower, the first of those for whom sacrifices are performed," proclaims the Devi Sukta of the Rigveda (10.125.3–8). Vak Ambhrini, a female seer, wrote this hymn, which represents the cosmic action of femininity as the creator and sustainer of the universe. As a result, the Vedic era's historical background depicts a civilization in flux, moving from egalitarianism to orderly patriarchy. Within this metamorphosis, the Vedic era's noble women serve as reminders of a time when women were valued as scholars, poets, and philosophers, helping to shape ancient India's intellectual and spiritual underpinnings.

Women's Education and Intellectual Freedom

During the Vedic era, education was a communal quest for knowledge and truth (satya), not a male-only luxury. In Vedic society, both men and women pursued vidya (knowledge) by study, introspection, and contemplation. The word itself is derived from the root vid, which means "to know." Early Vedic society acknowledged women's intelligence and permitted them to further their education through participation in philosophical discussions, recital of the Vedas, and Gurukula instruction. Deeply ingrained in the Vedic worldview, this intellectual equality demonstrates a progressive attitude of gender even before formal patriarchy in India developed.

Education as an Inalienable Right

The Atharvaveda and Rigveda attest to the fact that both sexes were educated under the direction of knowledgeable instructors, or gurus. There was no gender restriction in the early days of the Upanayana rite, which signified a student's entry into Vedic studies. The women described in the Grihya Sutras are known as Sadyovadhus, who studied the Vedas till marriage, and Brahmavadinis, who sought lifelong Vedic learning and spiritual practice. Brahmavadini women were viewed as being committed to learning for its own sake and frequently leading academic or contemplative lives apart from their marital responsibilities.

Memorization, recitation, and interpretation of sacred writings were the main components of Vedic education, according to texts and later interpretations like those by S. K. Sharma (1992) and A. S. Altekar (1959). Women academics received training in phonetics (shiksha), grammar (vyakarana), metaphysics (brahmavidya), and logic (nyaya). The recorded conversations of women like Gargi and Maitreyi, whose intellectual achievements were openly recognized in the

Upanishads, demonstrate that the intellectual independence they had was not only symbolic but also had actual social acknowledgment.

Women as Poets, Teachers, and Philosophers

The songs of over twenty female seers, or rishikas, are an essential component of the Vedic canon, and the Rigveda itself documents their authorship. Among them are Vak Ambhrini, Lopamudra, Ghosha, Apala, Vishvavara, and Romasha. Devotion, love, healing, and self-realization are among the deep spiritual and human feelings that are expressed in their hymns. For example, the Rigveda (1.179) contains poems written by Lopamudra, the sage Agastya's wife, that illustrate the fusion of the spiritual and sensual facets of life:

"Two souls by each other delighted, both striving for the same goal, united in body and mind." (Rigveda 1.179.1)

In the Brihadaranyaka Upanishad (3.6.1), Gargi Vachaknavi, one of the most renowned philosophers of the Vedic era, participated in King Janaka's court debates and questioned sage Yajnavalkya about the nature of Brahman. This verse not only represents marital harmony but also intellectual and emotional companionship between equals.

"On what is the world woven, O Yajnavalkya?"

Her inquiries were metaphysical and abstract, focusing on the ultimate substratum of reality. Her fearless questioning and Yajnavalkya's respectful replies show the high regard for women's intellect during the period.

Similarly, Maitreyi, Yajnavalkya's wife and a profound thinker, engaged in philosophical discourse about immortality and the self (Atman). When offered wealth, she responded,

"Of what use is wealth to me if it cannot make me immortal? Tell me, O Yajnavalkya, what you know of the means to immortality." (Brihadaranyaka Upanishad 2.4.3)

This dialogue demonstrates her preference for spiritual knowledge over material possessions—an early articulation of intellectual and spiritual autonomy.

Centers of Learning and Cultural Participation

Women were not confined to domestic education; they were active participants in Sabhas (assemblies) and Samitis (public councils). The Rigveda (10.85.26) explicitly mentions women speaking in assemblies, which implies that their opinions were sought in social and religious matters. These forums were crucial sites for the exchange of ideas, debate, and decision-making—further proof that education extended beyond ritual learning to civic participation.

Additionally, women contributed significantly to oral and literary traditions. They were skilled in poetry, music, and hymn composition, forming a vital link in the preservation of the Vedas through oral transmission. The poetic expression of women in the Vedic hymns often reveals emotional depth, ethical sensitivity, and philosophical insight, blending intellect with devotion (bhakti).

Philosophy of Equality through Knowledge

The underlying philosophy of the Vedas regards knowledge as a means to liberation (moksha), attainable by all who seek truth. The Atharvaveda (11.5.18) affirms,

"May both husband and wife be blessed with wisdom and eloquence."

This verse encapsulates the Vedic vision of shared learning as a path to spiritual unity. The respect for educated women stemmed from the belief that wisdom (jnana) was gender-neutral and divine in essence. The goddess Saraswati, revered

as the deity of learning and eloquence, embodies this ideal. Her presence in Vedic hymns further sanctified women's pursuit of knowledge, linking education with both intellectual and spiritual growth.

Finally, the educational freedom of Vedic women was not an isolated phenomenon but a natural outcome of a society that valued inquiry, debate, and the pursuit of truth. The noble women of this era—philosophers, poets, and teachers—demonstrate that the quest for knowledge in ancient India transcended gender. Through their voices, the Vedic tradition articulated one of the earliest human affirmations of intellectual equality.

Religious and Philosophical Contributions of Women

Religion and philosophy formed the heart of Vedic civilization, and within this spiritual framework, women were not passive devotees but active contributors to the sacred discourse. The Vedic worldview recognized the divine feminine as the origin of creation, and women's participation in religious and philosophical life reflected this cosmic principle. Noble women of the Vedic period—such as Vak Ambhrini, Gargi, Maitreyi, Lopamudra, and Apala—not only practiced devotion but also redefined the meaning of spirituality through inquiry, authorship, and philosophical reasoning. Their contributions to sacred texts and debates illustrate that the Vedic religion was deeply inclusive in its earliest phase, granting women equal authority in the pursuit of Brahman (ultimate reality) and Dharma (righteous order).

The Divine Feminine Principle: Philosophical Foundations

The Vedic understanding of the cosmos is inseparable from the concept of the feminine energy, or Shakti. The Rigveda identifies this force as the creative and sustaining power of the universe, embodied in goddesses such as Aditi, Ushas, and Saraswati. Aditi, the mother of the gods (Devas), is praised as "the infinite, the boundless, the mother of all beings" (Rigveda 1.89.10). This verse symbolizes the philosophical elevation of womanhood as the generative principle of existence. Similarly, the goddess Saraswati—the deity of knowledge, speech, and wisdom—is invoked in multiple hymns:

"May the goddess Saraswati, the inspirer of truth, the awakener of noble thoughts, be gracious to us." (Rigveda 1.3.10)

Such depictions of goddesses reveal that the early Vedic religion celebrated the feminine both as divine intelligence and cosmic power, thereby shaping the social perception of women as sacred and intellectually capable beings.

Women in Spiritual Practice and Religious Rituals

Women did not only play supporting parts in Vedic ceremonies. They undertook religious austerities, served as priestesses, and participated in yajnas, or sacrificial rites. Since the couple represented the duality of Purusha (male principle) and Prakriti (female principle), the wife of a yajamana (sacrificial performer) was thought to be necessary for the ritual to be completed. According to the Rigveda (10.85.46), "The husband and wife, being united, perform the sacrifice to the gods together." This statement, which symbolizes the moral and spiritual cooperation at the core of Vedic life, shows that women were essential to religious practices.

Several hymns composed by women express direct religious experience and devotion. For example, the Devi Sukta of the Rigveda (10.125) is attributed to the sage Vak Ambhrini, a female philosopher who declares her identity with the universal consciousness:

"I am the Queen, the gatherer of treasures, most thoughtful, first of those who are worthy of sacrifice. Me do the gods distribute in many places; I hold the world together with my thought."

This declaration of divine self-awareness demonstrates that women not only practiced devotion but also engaged with metaphysical self-realization, interpreting the divine from within.

Metaphysical Research and Philosophical Discussions

Philosophical speculation peaked during the Upanishadic age, which developed from the later Vedic period. Women like Maitreyi and Gargi Vachaknavi rose to prominence in this intellectual movement. The conversation between Gargi and Yajnavalkya, which is documented in the Brihadaranyaka Upanishad (3.6–8), is among the first instances of a female philosopher discussing the essence of the Absolute. Her query, "On what is the world woven, O Yajnavalkya?" was a profound challenge to philosophical presumptions rather than a straightforward question. In her respectful response, Yajnavalkya acknowledges her breadth of knowledge, demonstrating the social acceptance of female philosophers during that time.

Maitreyi's speech in the Brihadaranyaka Upanishad (2.4.3–4) exemplifies the quest for immortality via knowledge, which is another facet of Vedic spirituality. She declines Yajnavalkya's offer of her wealth, claiming, "What good is wealth to me if it can't make me immortal? Instead, tell me about the process of becoming immortal. She positions herself as a seeker of transcendence rather than a recipient of material gain, transforming the material discourse into a spiritual one. The Vedic view that pure knowledge, not ritual or possession, leads to liberation is exemplified by Maitreyi's philosophical curiosity and rejection of materialism.

Combining Reason and Devotion

The Vedic religion combined devotion (bhakti) and wisdom (jnana) as complimentary pathways, in contrast to later religious traditions that frequently divided the two. Women's hymns like those by Ghosha and Apala explore existential and ethical issues while expressing intense personal devotion, healing prayers, and gratitude for supernatural forces. For example, in the Rigveda (8.91.7), Apala prays for both spiritual and physical renewal:

"Take away from me what is old and worn out; make me whole again, as a blacksmith makes new a piece of iron."

This prayer metaphorically represents self-renewal—both physical and spiritual—demonstrating how Vedic women expressed philosophy through poetic and religious creativity.

Philosophical Legacy

The religious and philosophical contributions of Vedic women established enduring patterns in Indian spiritual thought. Their hymns inspired later traditions of Advaita (non-duality), Shaktism, and Bhakti, where the feminine continued to symbolize wisdom and divine power. Modern scholars such as Romila Thapar (2002) and Wendy Doniger (2014) emphasize that the participation of women in the authorship of sacred texts was unparalleled in other ancient civilizations. The intellectual legacy of these women thus represents a unique synthesis of faith and reason, where knowledge, devotion, and gender equality coexisted harmoniously.

In essence, the noble women of the Vedic period not only contributed to religion but also defined its philosophical soul. They envisioned divinity as inclusive,

knowledge as liberating, and womanhood as sacred—a worldview that remains a foundational pillar of India's spiritual heritage.

Prominent Noble Women of the Vedic Period

The Vedic age produced several extraordinary women whose intellect, wisdom, and spiritual insight continue to inspire Indian thought. These noble women—philosophers, poets, and seers—transcended domestic roles to become torchbearers of knowledge and virtue. Their presence in sacred texts such as the Rigveda and Upanishads demonstrates that women were not only participants but also authors and interpreters of divine revelation

Gargi Vachaknavi, the daughter of sage Vachaknu, was one of the most celebrated women philosophers of the Vedic period. Her intellectual prowess is immortalized in the Brihadaranyaka Upanishad (3.6–8), where she questions sage Yajnavalkya about the nature of the universe: "On what is the world woven, O Yajnavalkya?" Her fearless inquiry into Brahman (the ultimate reality) symbolizes the freedom of thought and gender equality prevalent in early Vedic discourse. Yajnavalkya's respectful response—acknowledging her as a Brahmavadini—reflects her stature as a genuine philosopher.

Maitreyi, another remarkable thinker and Yajnavalkya's wife, represents the ideal of intellectual partnership in marriage. Her dialogue in the Brihadaranyaka Upanishad (2.4.3–4) reveals her preference for spiritual knowledge over material wealth: "Of what use is wealth to me if it cannot make me immortal?" Maitreyi's wisdom lies in her understanding that self-realization (Atma-jnana) alone leads to immortality. Her pursuit of truth epitomizes the Vedic vision of woman as seeker, scholar, and sage.

Lopamudra, wife of sage Agastya, was both a poetess and philosopher. Her hymn in the Rigveda (1.179) harmonizes sensuality with spirituality, celebrating the sacred union of husband and wife as a path to divine realization. She is credited with composing several hymns that explore human emotions through a metaphysical lens, blending intellect with devotion.

Ghosha, another distinguished seer, composed two hymns in praise of the twin gods Ashvins (Rigveda 10.39–40). Afflicted by illness, she prayed for health and companionship, embodying faith, endurance, and poetic grace. Similarly, Apala, daughter of sage Atri, authored hymns in Rigveda (8.91) seeking healing and purification, symbolizing the soul's yearning for renewal.

These women—Gargi, Maitreyi, Lopamudra, Ghosha, and Apala—represent the intellectual and spiritual renaissance of early India. Their voices echo through centuries as proof that ancient Indian civilization recognized and revered the wisdom of women. In them, knowledge, virtue, and courage merged, shaping the philosophical and ethical foundation of the Vedic wor.

The Later Vedic Period's Decline

The social, religious, and economic foundations of Indian civilization underwent a slow but significant transition throughout the Later Vedic period (c. 1000–500 BCE). Relative gender equality, intellectual openness, and women's active involvement in religious and philosophical life were hallmarks of the early Vedic period. But women's freedom started to wane as society changed from a pastoral to an agrarian and hierarchical structure. The egalitarian spirit of the earlier era was gradually replaced by the emergence of priestly orthodoxy, ceremonial specialization,and lineage-based hierarchy.

The growing prevalence of Brahmanical ritualism was a significant contributing reason to this collapse. Simple sacrifice rituals from the Rigvedic era developed into complex rituals dominated by male priests, with limited opportunities for female participation.

Economic changes also played a crucial role. As private property and inheritance gained importance, the patriarchal family structure strengthened. The focus on lineage purity and male succession limited women's agency. The right to education and property, once accessible to women, gradually came under male control. The Atharvaveda (14.2.74) begins to reflect a shift toward patriarchal norms, blessing women with loyalty and obedience rather than intellectual ambition—an indication of changing gender ideology.

The codification of social laws in the Dharmasutras and later the Manusmriti (though compiled after the Vedic age) institutionalized male dominance. Women's independence was increasingly regarded as dangerous to social order. The Manusmriti (9.3) declares, "A woman must be subject to her father in childhood, her husband in youth, and her sons in old age." This ideology represents a significant departure from the Vedic spirit of partnership and intellectual equality.

Furthermore, the rise of ascetic and monastic traditions in the later Vedic period redefined spiritual ideals around celibacy and withdrawal from domestic life, further marginalizing women. Their identities became linked to service, chastity, and motherhood rather than scholarship or spiritual exploration.

Despite this regression, the memory of women like Gargi, Maitreyi, and Lopamudra survived as moral and intellectual exemplars. Their legacy continued to inspire later reform movements and philosophical schools that reasserted the sacredness of feminine wisdom. The decline of women's autonomy, though historically evident, never fully erased the Vedic ideal of strī-śakti—the divine feminine power. This enduring idea kept alive the hope for equality and reverence toward women in India's philosophical consciousness.

Conclusion

The noble women of the Vedic period represent one of the highest expressions of gender equality and intellectual freedom in ancient human history. The Vedic worldview, rooted in the principles of ṛta (cosmic order) and satya (truth), granted women equal rights in learning, worship, and philosophical exploration. Women such as Gargi Vachaknavi, Maitreyi, Lopamudra, Ghosha, and Apala stand as shining exemplars of wisdom and spiritual courage, whose contributions to sacred literature reflect not only devotion but also deep metaphysical insight. Their dialogues, hymns, and teachings reveal a society where knowledge, virtue, and reason were shared pursuits, not gendered privileges.

However, the transition into the later Vedic and post-Vedic periods brought about the erosion of this early equality. The rise of patriarchal institutions, ritual orthodoxy, and property-based hierarchies confined women's roles to domestic and symbolic domains. Yet, the memory of the intellectual and spiritual prowess of Vedic women persisted in Indian consciousness. Even in later centuries, reformers and philosophers drew inspiration from their legacy, invoking the Shakti ideal—the divine feminine principle that sustains the universe—to reassert the dignity and power of women.

The Vedic age thus remains a paradigm of balance, where men and women together shaped the moral, spiritual, and intellectual identity of early India. Its noble women were not mere participants but creators of civilization's ethical and

philosophical foundations. Their words continue to resonate in the verses of the Rigveda and the Upanishads, reminding us that the quest for knowledge, equality, and truth is timeless. Recognizing and reinterpreting their legacy today is essential for reclaiming the spirit of inclusivity and enlightenment that defined the earliest vision of Indian society.

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Charity and Morals: Philosophical and Theological perspective

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Abstract: There are five fundamental foundations of the law of Islamic life. They are – *Belief (Iman*), *Prayers* (*Namaz), Fasting* (*Roza*), *Hajj* and *Zakat (Charity*). The first three namely *Imman, Namaz* and *Roza* are a must-do for all Muslim (*wajib/fard*). But *Hajj* and *Zakat* are only for rich Muslim. *Zakat* is the Arabic word, which means *chastity*, increment, excess etc. In the linguistic dense, *Zakat* means – A portion of the rich's wealth is given to the poor. *Zakat* is one side sacred and purifies the donor's wealth. On the other hand ensures the financial security of the poor. *Zakat* removes the irritation of the poor stomach and the irritation of rich's mind. *Zakat* changes the mental and meditative ideas of the rich and the poor. From society removes *Jealousy, Envy, and hate*. Rich's gives and the poor accept, the poor benefit financially as a result the poor do not envy the wealth of the rich, do not worry about taking away the rich, rather, the poor became the keeper of the wealth. *Zakat* creates love and brotherhood between poor and rich. As the result there are no strife between the rich and the poor, *Have-Have* it's not struggle. Rather, it facilitates the path of the rich and poor. Islam says capital will remain but capital will not be exploited. *Zakat* is the great weapon to stop the exploitation. That's why; *zaka*t is the backbone of the Islamic economic system.

Keywords*:* Islam, Charity (Zakat), Fidyah, Kaffara, Sadaqah, nafaqa,

Charity is one of the most basic obligations prescribed and emphasized in the *Qur'an* and *Hadith* for the Muslim. Charity is not just a means of spiritual purification, but also as a tool for building socio-economic sustainability and social reforms resulting in the wellbeing of an individual and society in the world and hereafter. In general, charity is defined as an organization that raises money to help people in need and also an act of kindness and understanding towards others. (Chambers, 2000, p.187) In Islam, charity comes from an Arabic word *'ṣadaqah'* which means to be truthful which is the antonym to lies and is associated with someone who has noble characters and manners. It is also defined as whatever given to the needy for the sake of Allah and can also means a dowry given by a husband to his wife. Similarly, *ṣadaqah* is defined as to be sincere, to speak the truth, truthful, to establish the truth of what is said, to verify, accountability, to keep faith, honesty, soundness, excellence in a variety of different objects and the giving for the sake of Allah. (Penrice, 2006, p.126)

In the Qur'an Allah says,

Do they not know that it is Allah who accepts repentance from His servants and receives charities and that it is Allah who is the Accepting of repentance, the Merciful? (Al-Ṭawbah, 9:104)

These verses have a command from Allah to make *ṣadaqah* as a way to purify oneself for those who apologize for the sins which also includes the meaning of performing *zakat*. One of the Islamic scholar, *Al-Qurṭubi* defines the meaning of

ṣadaqah in this verse specifically refers to *zakat* and discusses the reward given to the donor. In addition, *ṣadaqah* is also mentioned as a form of punishment in the following verse;

And whoever among you is ill or has an ailment of the head a ransom of fasting or charity or sacrifice. (Al-Baqarah, 2:196)

This verse is based on the *hadith* narrated by *al-Bukhari* as an option of penalty or *kaffarah* by paying the *fidyah* in the form of giving food for those who shave their heads due to sickness during pilgrimage. The options for the punishment are to pay the *fidyah* in the form of three days fasting or giving charity by feeding six poor people or sacrificing an animal. A clearer explanation of charity in fidyah is clarified by Wahbah al-Zuhayli who states that the fidyah to be distributed is six bushel of dates with a bushel equals to 2.751 kilogram is given to each poor person. If the charity is given in the form of wheat, the measurement is three bushel and each poor will get half a bushel. (Zuhayali, 2003, pp.558-560) Thus, it is concluded that charity can also be given in the form of food or feeding the needy for the purpose of paying the penalty of religious conduct which falls under obligatory charity category.

Another word also found commonly used in the Qur’an to convey the command of doing charity is *infaq*. The term *infaq* is rooted from the word *nafaqa* which literally means to spend. Linguistically, *infaq* refers to the spending but the concept of infaq is discussed in the context of spending away to seek bliss of God and for the benefit and improvement of the society as a whole. In the Qur’an

Who believe in the unseen, establish prayer, and spend out of what we have provided for them, And who believe in what has been revealed to you, and what was revealed before you, and of the Hereafter they are certain. (Al-Baqarah, 2:3-4)

Here, the word *infaq* refers to the meaning of spending on family and also general spending meant for the sake of getting closer to the Creator in accord to one’s ability before the obligation of *zakat*. Al-Qurṭubi explains that the word *infaq* in this verse refers to the act of withdrawing wealth by the hand.

From the above discussion, it is found that the word *ṣadaqah* and *infaq* are mainly used to symbolize the meaning of charity in the Qur’an which basically refers to the act of spending out of the wealth for the sake of Allah. There are two major categories of spending for charity which are the compulsory charity and voluntary charity. Although majority of these verses indicate the charity to material spending and prove that these two words are synonymous in meaning, a slight difference is detected for the word *ṣadaqah in Surah Yusuf* indicating that the word charitable also means to be kind.

Various *hadith* discusses the variety of charitable spending from freeing a slave and giving to the poor. However giving to the family as the mandatory charitable giving is prioritized and highly rewarded. Abu Ḥurayrah reported Allah’s Messenger as saying that

Of the dinar you spend as a contribution in Allah’s path, or to set free a slave, or as a sadaqa given to a needy, or to support your family, the one yielding the greatest reward is that which you spent on your family. (Sahih Muslim, 2:91)

The word *Ṣadaqah*, specifically the voluntary charity also can be done in the form of a will as clearly found in the *hadith* of Ṣaḥiḥ Muslim. Aisha said that a person came to the Messenger of Allah and said,

My mother died suddenly without having made any will. I think she would have definitely given Sadaqa if she had been able to speak. Would she have a re-

ward if I gave Sadaqa on her behalf? He said: Yes. (Sahih Muslim, 2:94)

Therefore, *Ṣadaqah* is also given in the form of a gift during the time of Prophet as the Prophet is not entitled to receive a charity; it is regarded as a gift or *hadiyah*. Charity is also can be carried out in the form of *waqf* as proven in the parable of 'Umar al-Khaṭṭab, the Prophet's companion who donated his land in Khaybar in the form of waqf in which the possession is still intact but the production from the land is given for charity as described in the *hadith*. Ibn Umar reported,

Umar acquired a land at Khaibar. He came to Allah's Apostle and sought his advice in regard to it. He said: "Allah's Messenger, I have acquired land in Khaibar. I have never acquired property more valuable for me than this, so what do you command me to do with it? Thereupon he said: If you like, you may keep the corpus intact and give its produce as Sadaqa. So 'Umar gave it as Sadaqa declaring that property must not be sold or inherited or given away as gift. And Umar devoted it to the poor, to the nearest kin, and to the emancipation of slaves, aired in the way of Allah and guests. There is no sin for one, who administers it if he eats something from it in a reasonable manner or if he feeds his friends and does not hoard up goods. He said: I narrated this hadith to Muhammad, but as I reached the" without hoarding out of it." he (Muhammad) said: "without storing the property with a view to becoming rich". Ibn 'Awn said: He who read this book informed me that in it "without storing the property with a view to becoming rich. (Sahih Muslim, 3:83)

Therefore, charity in *hadith* is very extensive in meaning as according to the Prophet, every good deed is considered as charity.

The encouragement to do charity is subjected to all Muslims in every way they are able to do so. The Muslims must work to make and contribute to the charity, if they are not able to do so, they are encouraged to help the needy with their strength, if they are not able to do so, they have to bring people to do good deeds and even, if they are not able to do so they have to abstain themselves from doing bad things. All these are categorized as charity which means charity should not be done using material means but also other means such as man-power and good deeds.

Sa'id bin Abu Burda reported on the authority of his grandfather that the Messenger of Allah said

Giving of Sadaqa is essential for every Muslim. It was said: What do you say of him who does not find to do so? He said: Let him work with both his hands, thus doing benefit to himself and give Sadaqa. It was said to him: What about him who does not have to do so? He said: Then let him assist the needy, the aggrieved. It was said: What do you say of one who cannot even do this? He said: Then he should enjoin what is reputable or what is good. He said: What about him if he cannot do that? He said: He should then abstain from evil, for verify that is Sadaqa on his behalf. (sahih Muslim, 2:96)

Another example of charity deed is to planting trees which is rewarded for everything eaten out of it. Jabir reported Allah's Messenger as saying

Never does a Muslim plants a tree except that he has the reward of charity for him, for what is eaten out of that is charity; what is stolen out of that, what the beasts eat out of that, what the birds eat out of that is charity for him. In short, none incurs a loss to him but it becomes a charity on his part. (Sahih Muslim, 1:31)

Therefore, it is concluded that charity can be done in any means not only restricted to material giving but also covers the non-material aspects such as doing good towards others.

As the rules of mandatory charitable giving have been widely discussed, the rules of voluntary charitable giving have been left nearly unexplored. To conduct a valid voluntary charitable giving, there are four important requirements, these are the donor, recipient, gift and intention must be fulfilled to conduct a valid charitable giving.

1. The donor is the giver who spends his own wealth to conduct charitable giving and must have good sense, ability to think, reached teenage years and qualified to do transaction. This quality of donor is termed as *al-ahliyyat* which means the competence and legal capacity of a person to acquire rights and accept duties.

2. The recipient is the person that receives donation from the other. There are many categories of recipients of charity as found in the Qur'an. Allah says, Righteousness is not that you turn your faces toward the east or the west, but righteousness is one who believes in Allah, the Last Day, the angels, the Book, and the prophets and gives wealth, in spite of love for it, to relatives, orphans, the needy, the traveller, those who ask, and for freeing slaves; establishes prayer and gives zakah; fulfil their promise when they promise; and [those who] are patient in poverty and hardship and during battle. Those are the ones who have been true, and it is those who are the righteous. (Al-Baqarah, 2:177)

Here, Al-Qurṭubi states that spending on the mentioned groups of people is not considered as spending on *zakat* but it is the obligation of spending the wealth which is called *mal al birr*. Although a person has already performed the mandatory charitable giving, help should also be given to the person in need especially from the aforementioned group. However, it is the obligation of Muslim to help these people which finally strengthens the relationship among the people in the society. Although the criteria of the recipient is not clearly specified and the term of beggar is general that includes all people in need that transcends beyond the religion, race, and others. The priority in giving charity must be given to the needy person who does not apparent his hardship by begging the help from others.

3. The component of giving is the gift which is given to the recipients in the form of money, things or services. It is encouraged to give things that are loved and favoured as in mentioned in the following verse, Never will you attain the good until you spend from that which you love. And whatever you spend - indeed, Allah knows of it. (Ali 'Imran, 3:92)

The word *al-Birr* refers to paradise which means one will attain the reward of paradise if he spends in charity for the sake of Allah of the things that he most loves. Some companions of the Prophet Muhammad associate it to the meaning of the ultimate charity; while others define it as the reward of paradise. It is also reminded in the Qur'an that the gifts to be given to the recipients of charity must come from a good and permitted source as stated in the following verse,

O you, who have believed, spend from the good things which you have earned and from that which we have produced for you from the earth. And do not aim toward the defective there from; spending while you would not take it except with closed eyes. And know that Allah is Free of need and Praiseworthy. (Al-Baqarah, 2:267)

In this verse that the charity is not for Allah as He is free from needing anything but the charity is for the needy ones. Al-Qurṭubi considers that not only the

source of giving must be good and permissible; Allah also prohibits the giving of unwanted things which are not favoured by anyone.

4. As charitable giving is meant for the sake of God, intention plays an important role to determine whether the act becomes an *ibadah* (religious deed) or not. Thus good intention is very much highlighted in this kind of giving as prescribed in the verse as follows,

And among the bedouins are some who consider what they spend as a loss and await for you turns of misfortune. Upon them will be a misfortune of evil. And Allah is Hearing and Knowing. But among the bedouins are some who believe in Allah and the Last Day and consider what they spend as means of nearness to Allah and of invocations of the Messenger. Unquestionably, it is a means of nearness for them. Allah will admit them to His mercy. Indeed, Allah is Forgiving and Merciful. (Al-Tawbah, 9:9899)

This verse describes the attitude of some Arabs of Bedoiuns who said that charitable giving as a loss and a waste and they conduct the giving for the sake of showing off and to protect themselves from the law. Allah says that this kind of giving is useless and does not benefit the doer in any ways. While there are some Bedoiuns who sincerely use up in charity for the sake of Allah and to receive prayers from the Prophet, the act of giving by them is acknowledged and accepted by Allah and rewarded with His blessings.

Since the emphasis of intention is greatly put on charity spending, some acts that reverse the charity are also discussed in several verses of the Qur'an in *Surah al-Baqarah,*

Those who spend their wealth in the way of Allah and then do not follow up what they have spent with reminders or injury will have their reward with their Lord, and there will be no fear concerning them, nor will they grieve. (Al-Baqarah, 2:262)

This verse contains a warning from Allah on the deeds that can reverse the charity by reminding people who receive the charity about it in words or actions. The act of giving is invalidated trough the act of reminding people of the deed and showing off to gain publicity and popularity. Giving charity in pursuit of gaining publicity and popularity nullifies the act like it has never been done. However, charity act is not obligated to be done in anonymity to be accepted by the God as there are many verses in the Qur'an which discuss the act of doing the charity openly.

Further explanation on the ambiguity in giving is presented in *Surah al-Baqarah,*

If you disclose your charitable expenditures, they are good; but if you conceal them and give them to the poor, it is better for you, and He will remove from you some of your misdeeds. And Allah, with what you do, is Acquainted. (Al-Baqarah, 2:271)

This verse explains that charity done openly is good as it can be an ideal to the society. However, charity in ambiguity is better as it avoids the act of bragging and erases the sins. Ibn Abbas reveals that Allah rewards a concealed gracious deed up until seventy times and that the hidden mandatory charitable giving is rewarded twenty five times higher than doing it openly. This is to avoid the feeling of boastfulness.

Charity from the economic perspective is deemed to be an effective tool to achieve the objective of best redistribution of resources and goods which finally

impact positively on social welfare that has also been the focus of the theory of welfare economics. This due to its nature which has a growing impact to the wealth of the donor as described in the Qur'an in *Surah al-Baqarah*,

The example of those who spend their wealth in the way of Allah is like a seed which grows seven spikes; in each spike is a hundred grains. And Allah multiplies for whom He wills. And Allah is all Encompassing and Knowing. (Al-Baqarah, 2:261)

In this verse Allah describes the impact of giving for charity like a growing seed that multiplies from a tiny seed into seven spikes that each contains a hundred grains. Wahbah al-Zuhayli concludes that a charitable giving act impacts in manifold to both the doer and the society. The growing benefit is illustrated when a donor plays its economic role in giving charity to a receiver, the positive impact will be gained by the nation as it reduces the cost of management in many ways. The positive impact received by the nation is then manifested through better services to the society that includes the donor.

Allah symbolizes the deed by those who spend their wealth for the sake of God is like a garden on high ground that stays productive on heavy rain and light rain. This shows that the nature of sincere giving deed is that its goodness grows and never goes barren. It also implies that Allah accepts and increases the deed and that none of them escapes His watch. Although the nature of usury is to validate the amount but finally it will end in less which is in contrast to charity that has growing effect. Allah erases the blessing of wealth for those who practice usury and the destruction will come during the hereafter when all religious deeds are not accepted due to involvement in usury.

The act of giving for charity is also portrayed as advancing loan to the God. The usage of the word loan literally means that the loan must be returned to the loaner. Not only Allah symbolizes the giving as a loan which for the time being taken from the loaner and must be repaid but also He promises a grand reward for doing so,

Who is it that would loan Allah a goodly loan so He may multiply it for him many times over? And it is Allah who withholds and grants abundance, and to Him you will be returned. (Al-Baqarah, 2:245)

In this verse, Allah aims to eradicate two destructive attitudes of a human being that is coward and stingy by offering the greatest offer. The greatest offer which is *al-Qardh* or a loan rented to the God who is the most powerful and the controller of the provisions. It is also put forward to describe that return is guaranteed by Allah as any loans must be returned and that it is promised in manifold.

The guarantee of reimbursement for charitable act by the God is also evident in the following verse of *Surah al-Anfal*,

And prepare against them whatever you are able of power and of steeds of war by which you may terrify the enemy of Allah and your enemy and others besides them whom you do not know whom Allah knows. And whatever you spend in the cause of Allah will be fully repaid to you, and you will not be wronged. (Al-Anfal, 8:60)

Al-Qurṭubi discusses on the meaning of *infaq* in this verse which carries several meanings such as whatever given for charity and whatever spent on own-self and the horses for the sake of jihad. There is also a firm promise by the God that those who do so will be rewarded in the hereafter where a good deed is repaid from ten to seven hundred folds and infinity. Everything spent in the way of Allah

will be repaid by Him and that the strength of the *ummah* can be achieved through charitable giving by channelling the charity to better provide the Muslim in facing the coming tribulations and this is the promise from the God that those who do so will not be oppressed and mistreated and will be completely replaced in the world and hereafter.

To conclude, the discussion on the verses of *Qur'an* and *Hadith* pertaining charity denotes that the definition of charitable giving in Islam is different from the common definition of charity which is aimed to help the needy for the love of mankind. Whereas the giving in Islam is meant to help the needy not only for the sake of mankind but it moves further to gain the love of Allah. There are many classifications of charitable giving which are broken down into two major categories namely the voluntary charitable giving and the mandatory charitable giving. Then, four important components of charitable giving which are the donor, the recipients, the gift and the intention are also discussed which indicate the dynamic and flexibility of voluntary charitable giving that is not restricted to any specific donor, amount and recipient. Finally the elaboration of its economic role based on the verses of Qur'an depicts the growing nature of charitable giving that benefit the donor, the recipient and the society as a whole.

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The Concept of *Devayānamārga* in Principle *Upaniṣads*

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Abstract: *Na hi kaścit kṣaṇamapi jātu tiṣṭhatyakarmakṛt*(3/5) –according to *Bhagavadgītā* one cannot exist a single moment without doing *karma*. *Karma* in its simplest term is 'action'only. But according to Indian philosophy, the word *karma* has a much greater significance than just simple meaning as 'action'. As per the Indian Philosophy, any action that we do, produce some fruits or has a consequences. *Upaniṣads* say, if one sows goodness, will reap goodness; if one sows evil,will reap evil. In the *Upaniṣads* there are primarily three kinds of *karma*- *prārabdha Karma*, *sañcita Karma* and *kriyamāna Karma*. Every living being has to live through these three types of *karma*. Because the ultimate characteristic of the body in which the living being born is *karma*. From birth to death, and even the state after death, a living being is determined by this *karma*.The *Upaniṣads* describe three state of life after death,depending on the action of the Jīva: the path of the *Devayāna* for the *Saguṇa Brahmins*, the path of the *Pitṛyāna* for the one who performs Vedic rituals, and the third state for the lower beings.

Keywords: *Upaniṣads , Saguṇa Brahmins, Devayānamārga, Pitṛyānamārga, jīva, Brahman.*

The *Vedas* are known as the ancient literature of India. But its scope was not limited to literature alone. Due to the depth of its theories, the *Vedas* used to enjoy the status of scriptures. Every sentence of the *Vedas* was like a mirror to truth. This is why it is called the standard scripture. The *Vedas* are divided into two main parts: *Mantra* (the collection of mantras) and *Brāhmaṇa* (application of the mantras). This *Brāhmaṇa* is again divided into two parts: *Āraṇyaka* and *Upaniṣad*. Between these two, the *Upaniṣad* developed later and it deals with the theories of the *Ātman* or the *Brahman*. The *Upaniṣad* says that the attainment of the knowledge of the *Brahman* is the only way to attain salvation. The individual who receives this knowledge comes out of the cycle of *Karma* as well as the bondage of *Samsāra* or the perceptible world. Such an individual is not born again. The *Upaniṣad* talks about three types of *Karma*: *prārabdha Karma*, *sañcita Karma* and *kriyamāna Karma*.

Sañcita Karma: This is like arrows in a quiver. It is the sum of one's past *Karma* (accumulated work). Tendencies seen in the character of an individual comes from the deeds he has accumulated in his previous lives.

Prārabdha Karma: This is like arrows in flight. It is that portion of *Sañcita Karma* which influences human life in the present incarnation.

Kriyamāṇa Karma: These are the deeds an individual does in his current life, the fruits of which will be experienced in future. These are like arrows going to hit a target.

Every living being has to live through these three types of *karma*. Because the ultimate characteristic of the body in which the living being born is *karma*. It is said in *Śrimadbhagavadgītā* that *Jīva* cannot exist even for a moment without do-

ing karma- *Na hi kaścit kṣaṇamapi jātu tiṣṭhatyakarmakṛt*(3/5).From birth to death, and even the state after death, a living being is determined by this *karma*.The *Upaniṣads* describe three state of life after death,depending on the action of the Jīva: the path of the *Devayāna* for the Saguṇa Brahmins, the path of the *Pitṛyāna* for the one who performs Vedic rituals, and the third state for the lower beings . According to the *Upaniṣads*, attainment of the knowledge of the Brahman ensures the destruction of an individual's *sañcita* and *kriyamāṇa karma*. Only the *prārabdha karma* persists. This state is called *jīvanmukti*. After this, when death claims the physical body it is called *videhamukti.* In this state, the individual with the knowledge of Brahman – referred to as *Brahmajñānī* – becomes one with the Brahman. Now the question which arises is, if the *Brahmajñānī* individuals become one with the Brahman after death, then how does the *Upaniṣad's* statement of them going out to the *Devayānamārga* make sense? An answer to this question may be that there are two kinds of *Brahmajñānī*: saguṇa *Brahmajñānī*, or the knower of the *saguṇa* Brahman and nirguṇa *Brahmajñānī* or the knower of its Brahman. The *Upaniṣads* opine that only the latter becomes one with the Brahman; the former does not. After death, the saguṇa *Brahmajñānī* comes out of his body in a few steps and eventually embarks on the path to the attainment of the Brahman. This locus of the saguṇa *Brahmajñānī* is described as the *Devayānamārga* in the *Upaniṣads*, and it is the topic of our present discussion.

The *Chāndōgya Upaniṣad* says that at the time of death, the *vāk* (word) of the *jīvātmā* (the Ātman of an individual) goes back into the mind; the mind goes back into the *prāṇa* (life force), the *prāṇa* goes back into *teja* (energy) and *teja* becomes one with the *parama devatā (*the absolutely divine). (*Chāndōgya Upaniṣad* 6.8-6) Now the question is, does *vāk* go back into the mind as an *indriya* (sense organ) or merely as a collection of deeds? Supporters of the former option say that it is the *indriya* which goes back because the immediate sense of the word *vāk* is the ability to speak, and this ability is itself the *vāk indriya*. On the other hand, supporters of the latter option make a distinction between the *vāk indriya* and the ability to speak. This ability, they maintain, is merely a potential associated with the *indriya* and not the *indriya* as a whole. The *Advaiavedāntīns* say that here the meaning of the destruction of *vāk* should be interpreted as the destruction of the physical manifestation of the *indriya* of making words or the ability to speak. If analyzed logically, the *indriya* of words itself cannot merge with the mind which is another *indriya.* This is because the *indriyas* can go back only into their material cause, and the mind is not the material cause of any of the *indriyas*. Therefore, the word *vāk* here denotes only the ability to speak, and not the *indriya* itself. The mind is not the cause of the act of speaking, so how can this act be absorbed into the mind? An example has been given to clarify this point. In the real world, a burning log shows fire's potential to burn things. If water is poured over that log, then it displays a destruction of that potential in the fire that was lighting the log. Thus, although fire and water are separate from each other, we can witness in water the destruction of fire's potential to burn things. Similarly, as the indriya that is the mind is not the material cause of the *indriya* that is *vāk*, we cannot accept that *vāk* in its full faculty as an *indriya* is destroyed and goes back into the mind. But there should be no objection in accepting the destruction of the ability to speak – which is a potential of *vāk* – in the mind. Moreover, a person on his death throes loses his ability to speak while his mind keeps functioning. Thus, even experiences from the real world demonstrate that it is the ability to speak which is lost in the mind, and not

the entire *vāk indriya*. Similarly, the all other *indriyas* too lose their function in the mind at the time of death. (Praśnopaniṣad.3.9)

According to the *Śruti*, the mind where the functions of all the *indriyas* cease is itself destroyed and absorbed into *prāṇa* or the life force at the time of death (*Chāndogya Upaniṣad.* 6.8.6). Again we can confirm from real experience that even after a person's mind stops functioning on the verge of death, his heart often keeps pumping blood, keeping the tissues alive. Thus both the *Śruti* and real life testify to the fact of the mind's destruction and absorption into *prāṇa.*

Eventually *prāṇa* is absorbed into the *jīvātmā.* Supporters of the former group object by pointing out that the *Chāndogya Upaniṣad* says *prāṇa* is absorbed into *teja*. So how can it be absorbed into the *jīvātmā* ? The *Siddhāntis* reply that in this case, merging of the *prāṇa* into *teja* should be interpreted as merging of the *jīvātmā* with *prāṇa* into *teja.* The *Bṛhadāraṇyaka Upaniṣad*, too, mentions the *prāṇa* following the transcendental body of the individual; it is not possible for the individual to pass over without the prāṇa. (4/4/2) Even in the *Kauṣīitaki Upaniṣad* (3/4) it is accepted that the *jīvātmā* and *prāṇa* pass over together. It is supported by the *Praśnopaniṣad* as well. (6/4) The *Brahma Sūtra* (2/3/29) logically proves that the *jīvātmā* cannot pass over without an individualized transcendental body with *prāṇa*. Thus the interpretation of merging of *prāṇa* into *teja* should be the merging of *prāṇa* with *jīvātmā* and other necessary elements.

Thereafter *teja* merge into the Supreme deity. Here it must be remembered that the merging mentioned here is not a final dissolution. Rather, it is more like the merging of the waking consciousness into deep sleep. In case of *saguṇa Brahmajñānī* and ordinary men, all the *indriyas* merge with the *jīvātmā* at the time of death. As long as the *jīvātmā* does not take on a new physical body, those *indriyas* cannot active. But the *indriyas* of *nirguṇ Brahmajñānī* merge with the *Paramātman* in an absolute way.The *nirguṇ Brahmajñānī* does not take up any more physical bodies. Therefore,just as the sense resume their functions as soon as their *ātman* takes on a new physical body.In the above discussion,the mergering of the *teja* with the Supreme diety does not denote the ultimate mergering of *nirguṇ Brahmajñānī's indriyas* with the *Paramātman*.This is what we are trying to clarify here. Even the *Shruti* does not recognize the state of ultimate oneness before the attainment of the knowledge of the *Brahman* or *Brahma-jñāna*, because in that case death would emerge as nothing less than *mukti* or salvation. However, *Śruti* accepts the presence of a transcendental body up to the point of death. The *Kaṭhopaniṣad* (2.2.7) also speaks about the transcendental body after death. In here the details of the body one is to get are determined according to one's deeds and wisdom. The souls must enjoy or suffer the consequences of their past lives and therefore they enter their new mothers' wombs according to these criteria to be born again.

Now we have to describe the journey of the afterlife of a knower of the *saguṇa Brahman*. The departure of such a person is not exactly the same as that of an ordinary person. The path the former follows is called the *Devayānamārga,* whereas the path followed by the latter is the *Pitṛyānamārga.* The difference between these two paths starts right after the *ātman* embarks on the journey. Describing the death of a person, the *Bṛhadāraṇyaka Upaniṣad* says that "When this self becomes weak and senseless, as it were, the organs come to it…it comes to the heart" (4.4.1); again, "The top of the heart brightens. Through that brightened top the self departs, either through the eye, or through the head, or through any other

part of the body" (4.4.2). These show that at the time of death the soul together with the organs comes to the heart. At that moment the departing soul, on account of his past works, has a peculiar consciousness picturing to it its next life, and goes to the body which is revealed by that consciousness. This is what is referred to as the illumining of the top of the heart. With this particular consciousness the soul goes out, along one of the arteries that issue from the heart, to the eyes, or ears, or the skull, or other parts of the body, which it finally leaves through that particular exit.

The exit process of a knower of *Saguṇa Brahman*:

Now,we describe the exit from the body of a knower of *the saguṇa Brahman*.The departure of a knower of *saguṇa Brahman* and an ordinary man is mostly the same,till the soul's entering on the path(knower of *saguṇa Brahman*= *Devayānamārga*; ordinary man=*Pitṛyānamārga*). The *Bṛhadāraṇyaka upaniṣad* describing the death of a person says "When this Self becomes weak and senseless,as it were,the organs come to it…it comes to the heart"(4.4.1);again "The top of the heart brightens.Though the brightened top the self depearts,either through the eye,or through the head,or through any other part of the body"(4.4.2).These show that at the time of death the soul together with the organs comes to the heart.At that moment the departing soul,on account of his past works,has a peculiar consciousness picturing to its next life,and goes to the body which is revealed by that consciousness.This is what is reffered to as the illumining of the top of the heart. With this particular consciousness the soul goes out,along one of thearteries that issue from the heart,to the eyes,or ears,or the skull,or others part of the party,which is finally leaves through that particular exit.Throgh the illumining of the top of the heart is common to both(*saguṇa Brahman* and ordinary man),yet the knower of *saguṇa Brahman*,through the grace of the Lord who abides in the heart,departs through the skull only,while ordinary man departs through other parts.The following *Upaniṣad* makes clear it "There are hundred and one arteries of the heart;one of them goes out into the Head;passing upwards by way of that,one reaches the immortal;while the other arteries serve as ways for departing in various directions"(*Chāndogyopaniṣad*.8.6.6).So,it is very clear that when soul travels to *Devayānamārg* it goes out through the hundred and one arteries,the suṣumnā.The soul of the knower of *saguṇa Brahman*,after departing from the body along the *suṣumnā*,followes the rays of the sun.But if this Soul departs in night how it follows the rays of the sun?The answer has given that the connection between the rays and the arteries lasts as long as the body lasts.So,it is immaterial whether the Soul passes out by day or by night.Moreover,the sun,srays continue even during the night,though we do not feel their presence (*Chāndogyopaniṣad*:8.6.2).

The detail description of *Devayānamārg*:

The departure of the knower of *saguṇa Brahman* from the body during death has been described. Now we try to sketch in details the *Devayānamārg*(the path of the Gods) by which the knower of *saguṇa Brahman* travels to Brahmaloka after death. The different *Upaniṣads* give various stages about the *Devayānamārg*.We trying to fixes the order of the stages according to *Brahmasūtra*(4.3.1-3).The *Kauṣītaki Upaniṣad* describe the path as follows: "The *upāsaka*,having reached the path of the gods,reaches the world of *Agni*(fire);of *Vāyu*(air);of *varuṇa*;of *Indra*;of *Prajāpati* ;and then of *Brahman*"(1.3).Again the *Chāndogya Upaniṣad* (5.10.1).describes the path as follows: "They reach the deity identified with the

flame, from him to the deity of the bright half of the month (*Ïuklapakṣa*),from him to the deities identified with the six months of the northern path of the sun (*Uttarāyaṇa*), from them to the diety of the year (*Saṃvatsara*),from him to the deity of the sun (*Āditya*),from him to the deity of the moon (*Candra*), from him to the deity of lightning (*Vidyut*).In these two *Upaniṣads* the first deity they reach is said to be the deity of the flame or fire. So, the starting point is clearly pointed out by both text, for they say that having reached the path of gods the departed soul reach this deity. Combining these two *Upaniṣads* we have to place the deity of air in between the deity of the year and the deity of the sun. Why? Because of the absence and presence of specification. "When a man departs from this world,he reaches the air, which makes an opening there for him…He goes upwards through that and reaches the sun" (*Bṛhadāraṇyaka upaniṣad*:5.10.1).This *Upaniṣad* fixes that air comes immediately before the sun because we perceive a regular order of succession. But as regards air coming after the deity of the flame,there is no specification, but simply a statement; He comes from the world of fire to that of air.In between these two stages we have several other stages which the *Chāndogyopaniṣad* mentions. Again in the *Upaniṣad* "From him the deities of the six months in which the sun travels northward,from them the deity identified with the world of gods" (*Bṛhadāraṇyaka upaniṣad:* 6.2.15).To keep the immediate sequence of the deity identified with air and that identified with the sun,we must understand that the Soul passes from the deity of the world of the gods to the deity of the air.Again in the *Upaniṣads* of the *Chāndogya* and the *Bṛhadāraṇyaka*, the deity of the world of the gods is not mentioned in the former and the deity of the year in the later.Both have to be included in the full description of the path, and since the year is connected with the months,the deity of the year precedes the deity of the world of the gods.After reaching the deity identified with lightning the Soul reaches the world of *Varuṇa*(*Brahmasūtra*.4.3.3).The *Chāndogya Upaniṣad* reads, "From the sun to the moon, from moon to lightning". The *Kauṣītaki Upaniṣad* reads, "From *Vāyu* to *Varuṇa*". Combining these two *Upaniṣads* we have to place *Varuṇa* after lightning, on account of the connection between the two.*Varuṇa* is the god of rain, and lightning precedes rain. So after lightining comes *Varuṇa*, and after *Varuṇa* come *Indra* and *Prajāpati*, for there is no other place for them, and *Kauṣītaki Upaniṣad* also puts them there.

So, the complete enumeration of the stages of the path of the gods is as follows:

First the deity of the flame or fire,then the deity of the day,the deity of the bright half of the month (*Ïuklapakṣa*),the deities of the six months when son travels to the north (*Uttarāyaṇa*),the deity of the year (*Saṃvatsara*),the deity of the world of gods,the deity of the air,the sun, the moon, the deity of lightining,that world of *Varuṇa* ,the world of *indra*,the world of *Prajāpati*, and finally *Brahmaloka.*

Now to conclude the discussion, we sum up with the following:

Different *Upaniṣads* offer differing views on the nature of the *Devayānamārga*. These descriptions share some similarities but dissimilarities outnumber those points of agreement. But because of all these opinions' one common ground in marking the *Brahmaloka* as the ultimate destination of the *jīvātmā*, the *Brahma Sūtra* (4.3.1-4.3.3), has tried to frame an inclusive argument incorporating all of them. Secondly, on the way of the *saguṇa Brahmajñāni's* journey to the *Brahmaloka*, there are a number of stages named such as Flame etc. These names de-

note the deities of those places, and not the places themselves. This is because the flame etc. being without intelligence cannot guide the souls. On the other hand, the soul, too, cannot follow them on their path after death because their organs etc. are withdrawn into the mind. So they are incapable of guiding themselves. Therefore, the *Upaniṣads* accept the presence of a carrier by the name of consciousness who takes the soul to the path of *Brahmaloka*. (*Chāndōgya Upaniṣad* 4.15.5 and *Bṛhadāraṇyaka Upaniṣad.* 6.2.15) Thirdly, as has already been said, if a knower of the *saguṇa Brahman* dies at night, his soul will follow the flame as surely as the person who dies at the time of the sun's six month long southward leaning attains the *Brahmaloka*. After the death of the physical body, the soul must travel to the *Brahmaloka* because it is there that the ultimate destination of all worshippers of the *Brahman*. Therefore, the soul must reach it. Otherwise, the rule of karma might be interrupted. Even in *The Mahābhārata* we see *Bhīṣma* wait for the sun to turn north to die. The *Smṛti* accepts that *Bhīṣma* went to the *Devayānamārga*. But it would not be correct to assume that he was waiting for the sun's northward shift precisely to embark on that path. As it is stated in *Nyāyamālā* of *Brahmasūtra* (4.2.20) –"*naityuttarāyaṇādyukterbhīṣmasyāpi pratīkṣaṇāt*". This wait may have been an indicator of the respect paid to tradition, or it can be an implementation of the boon of euthanasia he had received from his father. At the end of the discussion, we can say that those who are endowed with the knowledge of Saguṇa Brahman attain the path of *Devayāna* after leaving the body. Some of them attain attribute less Brahman through spiritual progress on their journey and merge into Brahman without returning. On the other hand, those who cannot merge into Brahman again take on another body (an incarnate person or great soul) and return to this world.

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Dukari Bala Devi: A Forgotten Fiery Daughter of the Freedom Struggle in Bengal

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Abstract: Dukari Bala Devi was a forgotten yet fiercely brave woman revolutionary in the history of Bengal's freedom struggle, who became a living symbol of the anti-British movement. She was born in a humble peasant family in Birbhum district of West Bengal, where education and opportunities were limited, but the spirit of patriotism had been nurtured within her family. From her adolescence, she cherished the dream of freeing her motherland and dedicated her life to the movement by joining local revolutionary organizations. In that turbulent time of the late nineteenth and early twentieth centuries, women's participation in public life was limited, yet Dukari Bala stood courageously beside the revolutionaries, taking part in risky activities such as secret message exchange, carrying arms, and giving shelter to activists. Many secret plans devised by her became key to the success of the revolutionary groups. The British police launched several operations to capture her, but she always managed to outsmart them with her intelligence and alertness. She never bowed before fear; inspired by patriotism, she encouraged other young women to join the movement. Her fearless spirit earned her the title of "Agni Kanya" (the Girl of Fire) from local people. After independence, names of women like Dukari Bala gradually faded from the mainstream of politics and history, even though their sacrifices strengthened the foundation of free India. Therefore, the life of Dukari Bala Devi represents not only the history of independence but also a shining example of the rise of womanhood.

Keywords: Dukari Bala Devi, freedom struggle, Birbhum, woman revolutionary, Agni Kanya.

The history of India's freedom struggle was long, complex, and multidimensional. In this struggle, not only men played leading roles, but women also, equally, sacrificing their lives, dreams, family, and even social prestige, devoted themselves to the national liberation fight. The freedom struggle was not only limited to political or military movements; it was connected with Bengal's folk songs, secret meetings of men and women in neighborhoods, purely patriotism-inspired socio-cultural movements, and various types of sacrifices and offerings made silently and privately.[1] The sacrifices of both men and women were immense; just as Mahatma Gandhi, Netaji Subhas Chandra Bose, Bhagat Singh, Chittaranjan Das, or Masterda Surya Sen earned a golden place in the history of independence, similarly, in the folds of the same history, countless women warriors' names—Matangini Hazra, Pritilata Waddedar, Kalpana Dutta, Victoria Amma, Aruna Asaf Ali and others—are spread, whose life stories are equally important but almost forgotten. Sometimes they were armed revolutionaries, sometimes leaders of public movements, sometimes secret messengers or shelter providers to comrades. These women broke societal chains, where women's place was limited to family and domestic spheres in the society; they overcame numerous obstacles to enter the field of

struggle politics at home and abroad. They ignored social norms, family ties, and the walls of feudal mentality in the oath to liberate the country. Their steps became pioneers not only in the context of the independence struggle but also in the overall women's liberation fight in Bengal and India. The neglected part of history, unfortunately, has not properly acknowledged women's contributions in the mainstream historiography after independence.[2] Just as men's names became widely respected and included in textbooks, women's names mostly remained forgotten. Many of them silently became prisoners, some sacrificed their lives, others disappeared into society's anonymous shadows after the movement ended.[3] Yet, their sacrifice strengthened the foundation of independent India. The broad significance of the chapter of India's freedom struggle is incomplete without the unique courage and immense sacrifice of women. Their history is not only an indicator of the national liberation struggle but also a bright document of women's long-standing struggle in society. Recovering and bringing this neglected history to light is not only justice to them but also an unending source of inspiration for future generations.[4]

Dukari Bala Devi was born on 21 July 1887 in Jhoupada village under Nalhati Police Station in Birbhum district. Her father was Nilmoni Chattopadhyay and mother Kamalkamini Devi. The family was educated and socially conscious. From childhood, Dukaribala Devi was curious, brave, and determined. Her nephew Nibaran Ghatak was a well-known revolutionary, by whose contact Dukari Bala Devi was inspired in revolutionary spirit.[5] Dukari Bala's childhood was spent in a rural environment where opportunities for women's education and independent thinking were limited at that time. The family had strong traditions of patriotism and humanitarian values. Her husband Fanibhushan Chakraborty was also socially conscious and silently supported his wife's patriotism and revolutionary activities. Dukari Bala Devi was curious and brave since childhood. Detailed information about her education is not available, but it is known that she studied at the village school and grew up in a family environment with strong patriotism and humanitarian values.[6]

In late nineteenth and early twentieth century Bengal's rural society, women's educational opportunities were very limited. Some initiatives to spread women's education were taken under British rule, but they were mainly urban-centric. In rural areas like Birbhum, the literacy rate among women was very low. According to the 1911 census report, Birbhum had the lowest female literacy rate in Bengal.[7] Dukari Bala Devi's education started at the village school, where her teacher was Harihar Dutta. Later, she studied about one and a half miles away at Sonarkundu Upper Primary School, where her teacher was Haripada Singh. Her education was not very long; at the age of eleven, a family decision married her to Fanibhushan Chakraborty. After marriage, due to some family property problem, she began living with her husband at her father's house. However, the main foundation of Dukari Bala's education was the family environment where patriotism, humanity, and social service spirit were intense.[8] Through her nephew Nibaran Ghatak, she came into contact with revolutionary circles and started secretly reading revolutionary literature.[9]

On 30th Ashwin 1312 Bengali year, the Partition of Bengal marked a new chapter in Bengal's history, causing a great stir in villages as well as cities. At the time, Dukari Bala Devi's life also changed. That year, on Kojagari full moon day, her elder son Kanu was born. Her husband Fanibhushan Chakraborty worked in

the railway telegraph office in Asansol. On 2nd Kartik, he returned to work but fell seriously ill few weeks later and had to resign and come home. After his return, one day he saw Dukari Bala's box of imported clothes and decided to burn all 10-12 of the imported saris, except the Santipur sari. Dukari Bala Devi said about making quilts for her son of these clothes, and elder women of the family requested him as well, but he was firm in his decision. Finally, he made Dukari Bala take a vow, touching his feet, never to use imported things. Asked to whom would she take the vow, Dukari Bala said to her deity and vowed to keep it till death.[10] Thus, the seed of the Swadeshi mottos was planted in her life. Keeping this vow was not easy. She only used the Santipur saris she had and worried about new cloth. At that time, Swadeshi cloth was unavailable in villages. The day of her elder son's Annaprashan came, which was Good Friday and eight days holiday continued. During the holiday, Nibaran Ghatak came to Jhoupada. Dukari Bala's father brought a new dhoti for Nibaran, but Nibaran stepped back four steps refusing it, saying, "I do not wear imported cloth and will not wear." This gave Dukari Bala hope. In private, she asked about his cloth, and he told that Swadeshi cloth was made in Bangalakshmi Cotton Mill in Srirampur (Hooghly), though expensive. Since then, the family never used imported goods. Through Nibaran, Dukari Bala learned about various aspects of the Swadeshi movement and revolutionary activities and was inspired. Nibaran told her that to work for the country, one must be ready for jail, gallows, and family sacrifice. Dukari Bala with firm resolve proceeded on this path and dedicated herself to the country. Her dedication and sacrifice later established her as one of Bengal's foremost women revolutionaries.[11]

"If you can give your life for the country, your mothers can too." That was the motto of Birbhum's Dukari Bala Devi.[12] After the 1905 Partition of Bengal, waves of nationalist movements spread throughout the country. Various nationalist groups were formed, such as Atmonnati Samiti, Jugantar Dal, Calcutta Anushilan Samiti, Hemchandra Ghosh's Mukti Sangha in Dhaka, East Bengal Anushilan Samiti, all pledged to end British imperialism through armed revolution. Dukari Bala Devi also joined the Swadeshi movement.[13] in first week of January 1917, the Birbhum district intelligence office received reliable information for the first time about revolutionary activities. This was linked to the historic 26 August 1914 Rodda Company arms robbery, when revolutionaries seized 50 Mauser pistols and 46,000 cartridges, considered a landmark success in Bengal's revolutionary history. Police investigation led them to Jhoupada village under Nalhati police station in Birbhum. On 10 January 1917, police raided Dukari Bala Chakraborty's house, arresting her with pistols and cartridges. Seven Mauser pistols and about 1,200 cartridges were recovered. Her nephew Nibaran Ghatak was also arrested in the same case.[14] During the trial, neighbor Suradhani Mollani testified as a witness. After the trial in the special tribunal at Suri, Dukari Bala was sentenced to two years (one year rigorous) and Nibaran to five years rigorous imprisonment. This incident changed Dukari Bala's personal life and marked a new chapter in Bengal's women's revolutionary movement history. The revolutionary involvement of Dukari Bala and Nibaran was rooted in an inspiring family and social background. Born in 1887, after her husband Fanibhushan fell ill and resigned, he made his wife vow never to use foreign clothes. Through this oath, she was initiated into Swadeshi ideals, planting patriotism and sacrifice in her heart. During this time, Nibaran became associated with Jugantar revolutionaries at Mohsin College in Hooghly and turned Masima Dukri Bala's house into a safe shelter. In the revolu-

tionary society, Dukari Bala was known as 'Masima'. Leaders hid there and parts of Rodda arms were secretly stored. For this courage and dedication, she became the first Bengali woman arrested and punished under the Arms Act, immortalized in history as such. Her life and struggle remain unique examples for Bengal women's society.[15]

On 8 January 1917, British police raided Dukari Bala's house on secret information of arms. During the search, seven Mauser pistols and large quantities of cartridges were recovered. Dukari Bala Devi was arrested. She held an infant in her arms at arrest but was not spared. Convicted under the Arms Act, she was sentenced to rigorous imprisonment.[16] She was the first woman in British India punished under this law. During the trial, she did not admit guilt and said to court, "What I did, I did for the country. If I must give my life for independence, I am ready." In Presidency Jail, Kolkata, as a third-class prisoner, she had to do hard labor such as grinding 20 kg of lentils daily. She suffered physical and mental torture but remained firm in revolutionary spirit.[17] While imprisoned, she wrote letters to family, "I am fine, do not worry, just look after the children, so they do not cry."[18] Here she met revolutionary Nonibala Devi, who was inspired by Dukari Bala's courage and struggled for her release.[19] Nonibala was on 20-day hunger strike; officials tried but failed to persuade her to end the fast. 'Finally, the jail authorities said, 'You will have to stay in jail. Tell us, what can make you break your fast?'

She said, 'Will it be according to my wish?'

'Yes, it will be.'

'Then I want a Brahmin girl to cook for me.'

'Is there any Brahmin girl here?'

'Yes, there is — Dukribala Devi.'

'Alright, that will be done.'

On the twenty-first day, she broke her fast. In the company of the extraordinary and strong-willed prisoner Nanibala Devi, the loneliness of her life in prison came to an end. On December 24, 1918, he was released from jail.'[20]

After release, Dukari Bala Devi engaged in social service, focusing on educating and empowering local women. She continued supporting revolutionaries, and her home remained a safe shelter.[21] Inspired by her mottos, "If you can give your life, so can your mothers," many women joined the freedom struggle.[22] She worked to promote women's education, self-reliance through Swadeshi industries, handicrafts, and education. Her contributions remain memorable in Birbhum's history. Sadly, there is no memorial or official recognition in her name. Her descendants have appealed for governmental acknowledgement.[23] Dukari Bala Devi passed away on 28 April 1970. Over a century later, no visible memorial exists in her village. Her descendants desire a statue or monument so new generations know her sacrifice. Her death marked the end of a bright chapter in Birbhum and Bengal's revolutionary history. Her contributions to independent India have not been adequately acknowledged, which remains a sorrow for historians and freedom lovers.[24]

Dukari Bala Devi's life story is not only of a woman's revolutionary struggle but also a moving record of India's liberation movement and women's awakening. Born to a common rural family in Birbhum, she set a rare example of courage, patriotism, and sacrifice, inspiring then and now. Defying social shackles, family ties, and colonial fears, she proved patriotism knows no gender. Despite British atroci-

ties, prison hardships, and social neglect, she never abandoned her ideals. Her historical importance is that she was among the women who broke privacy's veil, practiced Swadeshi spirit, and became comrades of revolutionaries. Even after independence, she selflessly engaged in social service but history has not given her due honor. Absence of memorials and official recognition is a major gap in national historiography. Her life reminds us that freedom is not just political liberation but the reconstruction of women's dignity, social equality, and human values. Studying her life today is not only history but a renewed call to recognize women's roles and self-reliance in society. Her sacrifice and fiery patriotism tell future generations that every brick of freedom was laid on the blood, sacrifice, and bravery of all patriots, men and women alike. Recovering the memory of this "Agni Kanya" (Fiery Daughter) from forgotten history must be our collective duty and a true expression of national respect.

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Phantom vibration syndrome: A severe threat to modern civilization

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Abstract: Phantom vibration syndrome (PVS) refers to the delusion that a smartphone or any other digital gadget has vibrated. It is the wrong perception of a mobile phone or technological device are vibrating when it is not, caused by the brains misinterpreting sensory signal due to excessive use of mobile device. It is a widespread phenomenon that can cause a havoc damage in perceptual identity formation and various kind of mental disorders like anxiety, feeling of burning out - missing out something, leading to the damage of societal relationship. It is most often associated with the smart phones. It is one kind of sensory hallucination caused by the brain of excessive use of smartphones.

Phantom vibration syndrome is a psychological reaction of and excessive smartphone dependency, which is called no mobile phobia or nomo phobia. It has been described as a tactile hallucination as the brain perceives the vibration which is not at all.

Keywords: Phantom Vibration Syndrome, nomophobia, stress, smart phone, psychological disorder.

History: Cartoonist Scot Adam coined the term " Phantom Pager Syndrome" in 1996 in his comic. The term Phantom Vibration Syndrome was termed in 2003 by an American Columnist Robert D Jones. The first study regarding Phantom Vibration Syndrome was conducted in 2007 by a Australian researcher and termed the term " Ringxiety ".

Introduction:

Current decade has seen a significant change in technological advancement which leads to betterment and prosperity of our lifestyle. Among the mostly used gadgets, smart phone is one of it. It is like a personal diary, e-mail, calculater, web browser, video game player, camera etc. It is observed that Indian market has emerged as the second largest market after China for cell phone users.

So, smart phone is used randomly in Indian subcontinent. An American study has shown that most of the under graduate students are accustomed to use mobile phone on a regular basis which leads to developed a syndrome called Phantom Vibration Syndrome. It is assumed that over involvement with one's cell phone as smart phone dependence is associated with occurance of Phantom phone signal. It is typically begin after carrying a phone for between one month to one year.

With the continuous use of smart phone, one can associate with PVS and no mobile phobia or nomophobia. It is a sensory hallucination which doesn’t actually exist. But pseudo vibration is registered in cerebral cortex fo4 which someone using his phone randomly feel of sudden vibration while he is in an action. It is very critical that there is not significant contribution is made in this field. However, in most of the cases, this pseudo-sensation can lead to psycho-social problems.

It is also noted that no specific groups have been identified as having a greater

prevalence of Phantom Vibration Syndrome (PVS). Anyone who has a smart phone of his could technologically develop PVS. This PVS mainly shows sign of itself who owns a smart phone and uses it generally 20 times a day continuously, from one month to one year. It is often named as “ringxiety,” i.e., ringing and anxiety.

Cause: The origin of PVS is unknown. It has been hypothesized as a misinterpretation by the cerebral cortex due to large number of sensory stimuli continuously received by the brain." Continuously received" means an over-involvement with the smart phone. Sometimes the frequencies of using of one smartphone makes one prone to other psychological disorders as discussed.

It may be considered a psychological-driven problem concerning human brain signalling. This may be understood as a human signal detection issue with potentially significant influences from psychological attributes. Factors such as experiences, expectations and psychological states influence the threshold of signal detection. Attachment anxiety can also be seen as a predictor for the frequency of Phantom Vibration experiences since it is associated with psychological attributes and interpersonal relationships.

It has been observed from the studies that Mobile phone users experiences PVS with reported rates ranging from 29.6% to 89%, which is very alarming and may be developed " symptoms" instead of syndrome. Once every two weeks is a typical frequency from the sensation, though a question of the mobile user experience them daily.

Clinical feature:

No specific feature of PVS has been identified. However, some psycho-social symptoms such as:

1.Anxiety
2.Over vigilance
3.Psychological stress
4.Emotional disturbance
5.Unnecessary agitation
6.Concentration problem
7.Depression
8. Irritability
9. Social isolation

It is seen that excessive use of smart phone can break societal bonds and worsening mental health condition on a regular basis. It is also troublesome for a person continuing to actively participate in their daily works and gets affected.

Diagnosis: PVS can be diagnosed by thorough clinical history. The process begins with the interview conducted by a medical expert in order to collect data about the individual’s one encounters. It is also noted that there is not sufficient amount of researcher who can go ahead and make an extensive research in this field. In fact some of the medical professionals could not treat PVS as any kind of syndrome.

PVS is not a medically diagnosed condition but as recognised as a common phenomenon so it does not have a formal diagnosis, instead it's presence is confirmed by self reporting symptoms like feeling a phone vibrate when it is not, a behaviour that is often linked to excessive phone use, stress and anxiety. You can confirm your own experience by noting how often you check for false alerts, as this is the primary symptoms and a good indicator of its presence.

Symptoms to Look For—

1. False alerts — The most direct symptom is the sensation of your phone is vibrating or ringing when it is not.
2. Checking Behaviour — Constantly checking your phone for this false alert is a key indicator.
3. Anxiety and Stress — The syndrome is often associated with psychological factors like anxiety, stress and over vigilance.
4. Irritation — Some people experience irritation or frustration due to the disruption of their focus.

How to Confirm the Phenomenon—

1. Since it is not a medical condition, there are medical tests for diagnosis.
2. Self observation is the only method. Pay attention to how often you feel your phone vibrating when it is actually not.
3. Compare your experience to the common symptoms of Phantom Vibration Syndrome. If you frequently check your phone only to find it innert, you are experiencing the phenomenon.

Little research has been done on diagnosis on Phantom Vibration Syndrome. Though some measures can reduce this continuous sensation as perceived by the smart phone user.

Treatment of PVS: As of now, no such specific treatment is available for PVS. But the following may be given a better result for PVS –

1.Reducing time spent on mobile phone
2.Carrying the device in a different pocket
3. Turning off the vibration
4. Changing the ringtone
5. Using a different device all together
6. Counselling Process

Conclusion: PVS is a growing nuisance in our technology-driven society, which brings bad effects, especially as mobile phone dependence might lead to psychological dependence on mobile that develops PVS.It is a growing nuisance which can fatally or potentially a threat of damaging our younger generation, learners. It has been observed the indirect impact of phantom vibration syndrome. So an extensive and rigorous campaign may be propagated basically in school, college. PVS is a explicit to show its results. So we should very cautious to use the frequent use of smartphones.

It is observed from the study of the following —

1. Link to Mobile Phone Use— Studies consistently show a strong connection between PVS and high Mobile phone usage especially when vibration mod eis enabled.
2. Indicator of Potential Issue— PVS can be a sign of greater smart phone dependency and may be associated with emotional and psychological issue such as anxiety and stress.
3. Neuroplasticity— The phenomenon is explained by the brains' neuroplasticity, it becomes weird to expect the sensation of vibration due to frequent phone use, creating a false sensory perception
4. Common Factors— Carrying the phone in a pocket or direct contact is a common factor as is frequent use particularly at night.

5. Need for more Research — More studies are needed to fully understand the underlying mechanism and to develop effective and Evidence based treatment are severe.

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স্মৃতিকালীন সোনার ওজনপদ্ধতি

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Abstract: মানবমনীষায় অনেকত্বের উদয় যেদিন থেকে, সেদিন থেকেই পরিমাপবোধের উৎপত্তি। সেই পরিমাপের মাপকাঠির আবিষ্কার ও বিকাশ মানবসভ্যতার প্রয়োজনেই সুদূর অতীতে ঘটেছে এবং বর্তমানেও তার পরীক্ষানিরীক্ষা ঘটে চলেছে। কঠিন, তরল প্রভৃতি পদার্থভেদে এবং তাদের প্রকৃতিভেদে ভিন্ন ভিন্ন পরিমাপকের আবির্ভাব ঘটেছে কালে কালে। দৈর্ঘ্য, প্রস্থ, ভার, আয়তন প্রভৃতি মাপার একক আবিষ্কৃত হয়েছে। সোনার পরিমাপও তার থেকে বাদ যায়নি। বরঞ্চ, প্রাচীন বৈদিক কাল থেকেই সোনা মহার্ঘ ধাতু হিসাবে বিবেচিত হওয়ায় তার পরিমাপের একাধিক মাপকাঠি আবিষ্কৃত হয়েছে। কালে কালে পরিমাপকের রূপান্তর ঘটায় প্রাচীনকালের মাপকাঠির এককগুলি সাধারণ নাগরিকের কাছে দুরূহ হয়ে উঠলেও আমাদের স্মৃতিকারেরা তাঁদের আর্ষদৃষ্টিতে সেই ভাবি অসুবিধার বিষয়টি অনুধাবন করে স্বীয়শাস্ত্রে পরিমাপপদ্ধতির উল্লেখ করে গেছেন। এই ক্ষুদ্রনিবন্ধে সুপ্রাচীন স্মৃতিকালীন সোনার সেই ওজনপদ্ধতিই প্রকাশিত করা হল।

Keywords: সোনা, ভার, ত্রসরেণু, সুবর্ণ, মাষ, রতি, স্মৃতি, মনু, যাজ্ঞবল্ক্য

অখণ্ডের ভাবনা থেকে যেদিন খণ্ডভাবনার উদ্ভব হয় সেদিন থেকেই মানব সভ্যতায় পরিমাণ একটি অপরিহার্য বিষয় হয়ে ওঠে। নাম ও রূপে ভিন্নভিন্ন জগতের উপাদানগুলি পরিচ্ছিন্ন হয়ে ব্যবহারের অঙ্গ হয়ে ওঠে। জগতের উপাদানগুলিকে মানবগণ বিভিন্নভাবে পরিমিত করতে থাকেন আপন ব্যবহার সিদ্ধির তাগিদেই। তাতেই আবির্ভাব হয় দৈর্ঘ্য, প্রস্থ, আয়তন, সংখ্যা, ভার প্রভৃতির। দরকার হয়ে পড়ে পরিমাপ করার এককের। যত দিন যায়, পরিমাপকের পরীক্ষণে সূক্ষ্মতাও আসে। পণ্যভেদে ভিন্ন ভিন্ন পরিমাপকের উদ্ভব হয়। তরল, কঠিন, বায়বীয় প্রভৃতি পদার্থের পরিমাপক ভিন্নভিন্ন রূপে স্থান দখল করে। ভারতীয় সভ্যতার লিখিত প্রাচীন দলিল বেদে তার নিদর্শন বহুত্র পাওয়া যায়। পরবর্তিতে বেদকেন্দ্রিক স্মৃতিশাস্ত্রাদিতেও তার প্রতিফলন লক্ষ্য করা যায়। এই ক্ষুদ্র নিবন্ধে প্রাচীন স্মৃতিকালীন সোনার ওজনপদ্ধতি সম্বন্ধে আলোচনা করব।

স্মৃতিকাল বলতে ঐতিহাসিক মতে বেদোত্তর কাল। স্মৃতিশাস্ত্রবিষয়ে স্মৃতিকার মনু বলেছেন— *'ধর্মশাস্ত্রং তু বৈ স্মৃতিঃ'*[1] (মনু,২৫৫)। বেদোত্তরকালীন বর্ণাশ্রমভিত্তিক সামাজিক ও রাষ্ট্রীয় জীবনে মানুষের আচরণীয় কর্তব্যগুলির সংবিধান হল স্মৃতিশাস্ত্র। গৌতম প্রভৃতি আচার্যগণ এই গ্রন্থগুলি রচনা করে গেছেন। সমাজের অগ্রগতির সঙ্গে সঙ্গে সংস্কার হতে হতে কালের কবলে স্মৃতিগুলির পরিমার্জন ও পরিবর্ধন হয়েছে। ঋষি যাজ্ঞবল্ক্য স্বলিখিত ধর্মশাস্ত্রে এইরকম কুড়িজন আচার্যের নাম উচ্চারণ করেছেন। তিনি বলেছেন—

মন্বত্রিবিষ্ণুহারীতযাজ্ঞবল্ক্যোশনোঽঙ্গিরাঃ
যমাপস্তম্বসংবর্তাঃ কাত্যায়নবৃহস্পতী।
পরাশরব্যাসশঙ্খলিখিতা দক্ষগৌতমৌ
শাতাতপো বসিষ্ঠশ্চ ধর্মশাস্ত্রপ্রবর্তকাঃ।[2] *(যাজ্ঞবল্ক্য,৩)*

এছাড়াও আরও স্মৃতিকার ছিলেন। তবে *মন্বর্থবিপরীতা যা সা স্মৃতির্ন প্রশস্যতে—* এই অমোঘ বাণীর বলে তথা মহর্ষি যাজ্ঞবল্ক্যের *শ্রুতিস্মৃতিবিরোধে তু শ্রুতিরেব গরীয়সী* ইত্যাদি প্রচলিত উক্তিতে বলাবল বিচারের একটা রেখাও টানা আছে। ফলতঃ স্মৃতির রচনাকালের পরিধির বিস্তৃতি

ঘটতে থাকলেও যেহেতু মনুর প্রভাব অপরিসীম এবং যাজ্ঞবল্ক্যসংহিতাও যেহেতু মূলতঃ মনুসংহিতারই প্রকরণানুসারী সংস্কৃতরূপ, তাই উভয় স্মৃতির আলোকে আলোচ্য বিষয়কে এগিয়ে নিয়ে যাব।

মনুসংহিতা ও যাজ্ঞবল্ক্যসংহিতার রচনাকাল নিয়ে বিভিন্ন ঐতিহাসিক বিভিন্ন মত পোষণ করেন। তবে গৌতম বুদ্ধের আবির্ভাবের পূর্বেই স্মৃতিগুলি রচিত হয়েছিল। যীশুখ্রীষ্টের জন্মের আগে তো অবশ্যই। অতএব সেই সময়ের সোনার পরিমাপবিষয়ক প্রশ্ন স্বভাবতই মনের মধ্যে উঁকি মারে।

বলে রাখা ভালো যে, সুদূর বৈদিককালেই সোনা, রুপা প্রভৃতি ধাতুর ব্যবহার প্রচলিত ছিল। তার উল্লেখ বেদে বহুত্র পাওয়া যায়। অতএব স্মৃতিযুগেও তার ব্যাতিক্রম হয়নি। বরঞ্চ, স্মৃতিকালেও বর্তমানকালের মত সোনা অন্ত্যন্ত মহার্ঘ ছিল। রাজা রাজ্য জয়ের মাধ্যমে, অন্যান্য রাজাদের থেকে পারিতোষিকরূপে যে স্বর্ণ লাভ করতেন তার উল্লেখ সংস্কৃতসাহিত্যে বহুত্র পাওয়া যায়। স্মৃতিতে স্বর্ণপ্রাশন সংস্কারের উল্লেখ পাওয়া যায়। তাছাড়া রাজারা মামলায় নির্দিষ্ট পরিমাণ তামা, রুপা, সোনা ইত্যাদিকে দণ্ডরূপে পরাজিত ব্যক্তিদের দেয় হিসাবে গণ্য করতেন। সেই কারণে সমগ্র রাজ্যে যদি সোনা প্রভৃতির পরিমাপপদ্ধতি এক না হয়, তাহলে দণ্ডবিধানে একই বিষয়ে তারতম্য হওয়ার আশঙ্কা থাকে। আর দণ্ডবিধানে যদি ভুল হতো তাহলে রাজাদের আর রক্ষে নেই। স্মৃতির বিধান অনুযায়ী অধর্ম ও প্রায়শ্চিত্ত রাজাদের ভাগ্যে অবধারিত থাকতো। মনু বলেছেন—

অদণ্ড্যান্ দণ্ডয়ন্ রাজা দণ্ড্যাংশ্চৈবাপ্যদণ্ডয়ন্।
অযশো মহদাপ্নোতি নরকঞ্চৈব গচ্ছতি।[3] *(মনু,৭৭৬)*

তাছাড়া, সেই সময়ে নানান পরিমাপ পদ্ধতিরও প্রচলন ছিল। তাই রাজ্যে পদার্থরাজির মান সর্বত্র যাতে একই রকম থাকে তার জন্য শাসকগণের সুবিধার্থে স্মৃতিশাস্ত্রকারগণ পরিমাপপদ্ধতি ও পরিমাপের একক নির্ধারণ করে গেছেন। সোনার পরিমাপও তাতে বাদ যায়নি। স্মৃতিশাস্ত্রে তৎকালীন প্রচলিত সোনা প্রভৃতি পদার্থের পরিমাপক এককগুলি উল্লেখিত আছে। ফলে স্মৃতিগুলি এই বিষয়ে একটি ঐতিহাসিক দলিল।

বর্তমানকালে মেট্রিকপদ্ধতির আধুনিক সংস্করণ এস্.আই পদ্ধতিতে কিলোগ্রাম প্রভৃতি পরিমাপকের সাহায্যে সোনা প্রভৃতি কঠিনপদার্থের ভারপরিমাপ করা হয়। সেই কিলোগ্রামের আদর্শ মাপকাঠিটি আবার ফ্রান্সের মিউজিয়ামে রক্ষিত আছে।সেটাকেই আদর্শ ধরে নিয়ে আন্তর্জাতিকস্তরে ভারপরিমাপ চলে আসছে। এই ধরে নেওয়া ব্যাপারটা প্রাচীনকালে মুনি ঋষিদের মধ্যেও ছিল। ভারতীয় দর্শনশাস্ত্রের মূল লক্ষ্যই মোক্ষ হওয়ায়, দার্শনিকগণ ভারকে গুরুত্বনামক পদার্থরূপে সামান্যভাবে আখ্যায়িত করে থাকলেও তার অবান্তরভেদ দেখাননি। কিন্তু, স্মৃতিশাস্ত্র ব্যবহারশাস্ত্র হওয়ায়, স্মার্তগণ তার অবান্তর ভেদের নির্ণয় করে গেছেন। এবিষয়ে তাঁদের বিচার অত্যন্ত সূক্ষ্ম। তাঁরা পরমাণুপরিমাণ থেকে শুরু করেছিলেন পরিমাপের একক নির্ণয় করতে। তাদের মতে, জানালায় সূর্যের আলোকে পরিদৃশ্যমান বাতাসে ভাসমান ধূলিকণার সূক্ষতম কণাগুলির ভার ছয়টি পরমাণুর ভারের সমান। কারণ তাদের মতে ওই একটি কণাকে ত্রসরেণু নামে উল্লেখ করা হয়েছে। আর তিনটি দ্ব্যণুকে একটি ত্রসরেণু হয়। আর একটি দ্ব্যণুক দুটি পরমাণুতে তৈরি হয়। ফলতঃ ছয়টি পরমাণুর ভারের সমান হয়, একটি ত্রসরেণুর ভার। অর্থাৎ প্রাচীন স্মৃতি বা বৈদিক কালে ভারের একক হিসাবে প্রাথমিকভাবে মাটির পরমাণুপরিমাণকেই গ্রহণ করা হয়েছে।

এই ত্রসরেণুপরিমাণ অত্যন্ত সূক্ষ্ম হওয়ায়, যেহেতু তা ব্যবহারের অনুপযোগী, তাই উপযুক্ত ব্যবহারোপযোগী পরিমাপকের উদ্ভাবনের জন্য সেগুলির নির্দিষ্ট মাত্রায় বৃদ্ধির দ্বারা বৃহত্তর পরিমাপকের নির্দেশ করা হয়েছিল। তাদের মতে তিনটি ত্রসরেণুতে এক লিক্ষাপরিমাণ হয়। লিক্ষা হলো স্বেদজপোকাবিশেষের(উকুনের) ডিমপরিমাণ। তিনটি লিক্ষাতে আবার এক রাজসর্ষপ পরিমাণ পাওয়া যায়। রাজসর্ষপ মানে কালো সরষে। তিনটি রাজসর্ষপে হয় এক গৌরসর্ষপ পরিমাণ। গৌরসর্ষপ হল তুরকলাই। আবার ছটি গৌরসর্ষপে এক যবপরিমাণ নির্দিষ্ট করা হত। তিন মধ্যম

আকারের যবপরিমাণে এক কৃষ্ণলপরিমাণ ধরা হত৷ কৃষ্ণল মানে রতি৷ এই রতিকে একক হিসাবে স্বর্ণব্যবসায়িরা ব্যবহার করতেন৷ রতিকে আমরা বাংলাভাষায় কুঁচফল বলে থাকি৷ এক রতিপরিমিত স্বর্ণকেও আবার একরতি হিসাবে ব্যবহারের চল ছিল৷ যেমন বর্তমানে এককেজি চাল বলি৷ বস্তুতঃ কেজি পরিমাণ ও চাল ভিন্ন বস্তু৷ তা সত্ত্বেও, কেজিশব্দটিকে কেজিপরিমিত অর্থেও ব্যবহার করা হয়৷ ফলতো একরতিপরিমাপকের দ্বারা পরিমিত পদার্থকে তুল্যভাবে একরতি হিসেবে ধরে নিয়ে তার মাধ্যমেও স্বর্ণান্তরের ওজন তৎকালেও প্রচলিত ছিল৷এই যে রতিপরিমিত স্বর্ণের দ্বারা অন্য স্বর্ণের ভারনির্ণয় করা হতো, তাতে সেই বিকল্প পরিমাণকগুলিকে প্রতিমান বলা হতো৷ প্রতিমানগুলি মূলপরিমাপকের সমান পরিমাণবিশিষ্ট ছিল৷ যদিও স্মৃতিশাস্ত্রে সাক্ষাৎ প্রতিমানের নিরূপণ পদ্ধতির বর্ণনা নেই৷ কৌটিলীয় অর্থশাস্ত্রে কিন্তু তার বর্ণনা পাওয়া যায়৷ কৌটিলীয় অর্থশাস্ত্রের দ্বিতীয় অধিকরণের ১৯ তম অধ্যায়ে এর বর্ণনা আছে৷ সেখানে বলা হয়েছে— *প্রতিমানান্যয়োময়ানি মাগধমেকলশৈলময়ানি, যানি বা নোদকপ্রদেহাভ্যাং বৃদ্ধিং গচ্ছেয়ুরুষ্ণেন বা হ্রাসম্৷*[4] *(কৌটিল্য,৪১৬)* অর্থাৎ প্রতিমানগুলি এমন পদার্থে তৈরি করতে হবে যাতে জল বা উষ্ণতায় সেগুলির মানের হ্রাস বা বৃদ্ধি না ঘটে৷ সেক্ষেত্রে তিনি লোহা, মগধদেশীয় বা মধ্যপ্রদেশে মেকলপাহাড়ের পাথরকে প্রতিমান হিসাবে ব্যবহারের প্রস্তাব দিয়েছেন৷ সোজা কথা, এই প্রতিমানগুলির ভার যাতে সর্বদা একই থাকে তার জন্য উপযুক্ত পদার্থের চয়ন করার নির্দেশ দেওয়া হয়েছে৷ বর্তমানেও আমরা লক্ষ্য করি যে অসৎ ব্যবসায়িরা ঘর্ষণের দ্বারা লোহার বাটখারার মান পরিবর্তন করে থাকেন৷ তাই সরকারী আধিকারিকগণ মাঝেমধ্যেই সেই সমস্ত পরিমাপ সঠিক কিনা তার যাচাই করতে আসেন৷ বেঠিক হলে শাস্তি বা ফাইন ধার্য হয়৷ প্রাচীনকাল থেকেই এই ধারা চলে আসছে৷ রাজারা এই সমস্ত বিষয় নিরীক্ষণের জন্য অধ্যক্ষ নিয়োগ করতেন এবং তাদের অধীনস্থ অনেক রাজকর্মচারী নিয়োগ করতেন৷ তারা এই বিষয়গুলির খেয়াল রাখতেন৷ অর্থশাস্ত্রের তুলামানপৌতবম্ ইত্যাদি প্রকরণ অনুসন্ধিৎসুগণ অবশ্যই বিশেষভাবে অবলোকন করতে পারেন৷

আবার ওজনের বিষয়ে ফিরে যাওয়া যাক৷ সোনা ওজনের ক্ষেত্রে রতিই শেষ বা ঊর্ধ্বতন পরিমাপ নয়৷ এরপরও বৃহত্তর পরিমাপকের নির্দেশ স্মৃতিশাস্ত্রে পাওয়া যায়৷ সেগুলির পরিমাপও স্মৃতিশাস্ত্রে মেলে৷ সেখানে বলা হয়েছে, পাঁচটি রতিতে এক স্বর্ণমাষ পরিমাণ হয়৷ আবার ১৬ টি স্বর্ণমাষে এক সুবর্ণ নামক পরিমাণ হয়৷ সোনা অর্থে যে সুবর্ণশব্দ ব্যবহৃত হয় তা এটি নয়৷ এটি একটি পরিমাপকবিশেষ৷ এইরকম চারটি সুবর্ণে এক পলপরিমাণ হয়৷ এই পলই হল সোনা ওজনের বৃহত্তর একক৷ এটারই আবার দ্বিগুণ তিনগুণ ইত্যাদি আকারে ব্যবহার হতো৷ এই পরিমাপগুলির উল্লেখ মনুসংহিতা ও যাজ্ঞবল্ক্যসংহিতায় মেলে৷ যাজ্ঞবল্ক্যের ভাষায়—

জালসূর্য্যমরীচিস্থং ত্রসরেণূ রজঃ স্মৃতম্৷
তেঽষ্টৌ লিক্ষা তু তাস্ত্রিস্রো রাজসর্ষপ উচ্যতে৷৷
গৌরস্তু তে ত্রয়ঃ ষট্ তে যবো মধ্যস্তু তে ত্রয়ঃ৷
কৃষ্ণলঃ পঞ্চ তে মাষস্তে সুবর্ণস্তু ষোডশঃ৷৷
পলং সুবর্ণাশ্চত্বারঃ পঞ্চ বাপি প্রকীর্তিতম্৷[5] (যাজ্ঞবল্ক্য,১২১- ১২২)

তবে উপর্যুক্ত পরিমাপক ছাড়াও নিষ্কনামক আরো একটি পরিমাপকও সোনার ভার পরিমাপের জন্য ব্যবহৃত হতো৷ এই নিষ্ককে এক সুবর্ণের চার ভাগের একভাগ রূপে গণ্য করা হতো৷ অর্থাৎ চারটি নিষ্কের মোট পরিমাণকে এক সুবর্ণপরিমাণের সমপরিমাণ হিসাবে গণ্য করা হতো৷ নিষ্কগুলি দেখতে গোলাকার কয়েনের আকৃতির৷ তৎকালে অলংকার হিসেবেও নিষ্কের ব্যবহার প্রচলন ছিল৷ মূলতঃ পরিমাণগুলি গোলাকারই হত৷ কিছুদিন আগেও তো মধ্যযুগীয় পরিমাপ ভরির ব্যবহারে ভরি হিসাবে সোনার কয়েনের ব্যবহার লক্ষ্য করা যেত৷ ইদানীং সরকার অনুমোদিত এস. আই পদ্ধতিতে কিলোগ্রাম, গ্রাম প্রভৃতিতে পরিমাপের চল৷ প্রাচীনকালেও সেই রকম রতি, মাষ, সুবর্ণ, পল, নিষ্ক ইত্যাদি পরিমাপগুলি ব্যবহারের উপযোগিরূপে রাজসভায় অনুমোদিত হলে

প্রজাগণ সেই পরিমাণের ব্যবহারে অনুমতি পেত।

বর্তমানকালেও সহজবোধ্য হওয়ায় নিজেদের কাজের সুবিধার্থে সেই প্রাচীন পরিমাপক রতির ব্যবহার কিছু কিছু প্রাচীনপন্থী স্বর্ণব্যবসায়িগণ করে থাকেন। তারা ছয় রতিতে এক আনা এবং ষোল আনায় এক ভরি হিসাবে মধ্যযুগীয় পরিমাপপদ্ধতি অনুসরণ করে থাকেন। তবে আধুনিক পদ্ধতিও তাদের কাছে পরিচিত। বর্তমানে এক রতি এস.আই পদ্ধতিতে ০.১২১৫ গ্রাম।

সময়ের পরিবর্তনের সঙ্গে সঙ্গে প্রয়োজনের সঙ্গে তালমিলিয়ে মানবসমাজ নানা বিষয়ের আবিষ্কার করেছে। আবার প্রয়োজন মিটলে তার পরিত্যাগও করেছে। গ্রহণ ও বর্জনের মধ্য দিয়েই মানবসভ্যতা ক্রমশঃ এগিয়ে চলেছে। কেই বা বলতে পারে মহাকালের গহ্বরে বর্তমানকালের ব্যবস্থাও একদিন হারিয়ে যাবে না। তাই অতীত সভ্যতার মাপকাঠিকে স্মৃতিতে আগলে রেখে ভবিষ্যতের পথে এগোনোই কি বুদ্ধিমত্তার পরিচায়ক নয়?

Endnotes

1. মনু। *মনুসংহিতা।* সম্পা. মানবেন্দু বন্দ্যোপাধ্যায়, কলকাতা, সংস্কৃত পুস্তক ভাণ্ডার,২০১৬
2. যাজ্ঞবল্ক্য। *যাজ্ঞবল্ক্যসংহিতা।* সম্পা. নারায়ণ রাম, নিউ দিল্লী, রাষ্ট্রিয় সংস্কৃত সংস্থান, ২০১০
3. মনু। *মনুসংহিতা।* সম্পা. মানবেন্দু বন্দ্যোপাধ্যায়, কলকাতা, সংস্কৃত পুস্তক ভাণ্ডার, ২০১৬
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শাসনতন্ত্রে দিব্যাঙ্গদের অপরিহার্যতা: কৌটিলীয় অর্থশাস্ত্রের প্রেক্ষাপটে

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Abstract: বর্তমানে বহুল ব্যবহৃত দিব্যাঙ্গ শব্দটি প্রকৃতপক্ষে প্রতিবন্ধী শব্দের একটি পর্যায়বাচক শব্দ। মানুষের কোনো এক বা একাধিক অঙ্গের অস্বাভাবিকতাই প্রতিবন্ধকতা। আর এইরূপ প্রতিবন্ধকতার শিকার ব্যক্তিই সমাজে প্রতিবন্ধী বা দিব্যাঙ্গ বলে পরিচিত। একথা অস্বীকার করবার কোনো উপায় নেই যে, বিজ্ঞান ও প্রযুক্তির উন্নয়নের নিরিখে মানবসভ্যতা উন্নয়নের সুউচ্চ শিখর স্পর্শ করলেও, বহু ক্ষেত্রে আমাদের দৃষ্টিভঙ্গি ও মানসিকতার ব্যাপক অগ্রগতি প্রয়োজন। এদের মধ্যে একটি ক্ষেত্র অবশ্যই দিব্যাঙ্গ। আদ্যিকালের ধ্যানধারণার ওপর ভিত্তি করে সমাজ কখনো তাদের উপেক্ষা করে অপমানিত করে, আবার কখনো প্রয়োজনের অতিরিক্ত যত্নশীল হয়ে যেন বার বার স্মরণ করিয়ে দিতে চায়- তুমি পরাধীন, অসম্পূর্ণ। এই দুই মানসিকতাই সমানভাবে নিন্দনীয়। তবে পাশাপাশি এটিও উল্লেখ করতে হবে যে এই চিত্র সর্বদা ও সর্বত্র এক নয়। সমাজসংস্কারক ও নীতিনির্ধারকগণ দিব্যাঙ্গদের অনুকূলে বহু মহৎ সিদ্ধান্ত নিয়েছেন এবং আইন প্রণয়নের মাধ্যমে সেগুলির বাস্তবায়ন নিশ্চিত করেছেন। ক্রমে দিব্যাঙ্গরা সমাজের বিভিন্ন স্তরে তাদের সৃজনশীলতার ও মেধার ছাপ রাখতে শুরু করেছে। মহাবিশ্বের চিরন্তন ধাঁধা সমাধানেও তারা অতিগুরুত্বপূর্ণ অবদান রেখেছে। চিত্তাকর্ষক বিষয় হল, আমাদের প্রাচীন নীতিনির্ধারকগণও এক্ষেত্রে অতিআধুনিক মানোভাব ব্যক্ত করেছেন এবং তদুপযোগী নীতি প্রণয়ন করেছেন। রাজতন্ত্রে রাজার সুরক্ষাবিধানই সর্বপ্রথম করণীয়। কৌটিল্যের মতো দূরদর্শী নীতিকারও এই বিষয়ে দিব্যাঙ্গদের ব্যবহারের পক্ষে সওয়াল করেছেন। তিনি অর্থশাস্ত্র-এর *বিনয়াধিকারিকম্*-এর *আত্মরক্ষা* নামক একবিংশ অধ্যায়ে দ্বিধাহীনভাবে নপুংসক, কুব্জ, বামন পুরুষদের রাজার সুরক্ষায় ব্যবহার করতে নিদান দিয়েছেন। আবার রাজান্তঃপুরের সুরক্ষাকার্যেও দিব্যাঙ্গদের ব্যবহারের উপদেশ দিয়েছেন। প্রাচীনকালে চরকে রাজার চক্ষু হিসেবে চিন্তা করা হত। চরের চোখ দিয়েই রাজা নিজের মিত্র ও শত্রু দুজনকেই জানতে, চিনতে এবং বুঝতে পারতেন। অতএব রাজ্যসুরক্ষায় চরেদের ভূমিকা সহজেই অনুমেয়। এইরকম ভীষণ গুরুত্বপূর্ণ কাজেও শাস্ত্রকারগণ দিব্যাঙ্গদের ব্যবহারের প্রয়োজনীয়তা মুক্তকণ্ঠে ব্যাখ্যা করেছেন। নীতিনির্ধারকদের এই নিদান যে কতটা বাস্তবায়িত হয়েছিল তার নিদর্শন সংস্কৃত সাহিত্যে বিভিন্নভাবে বিধৃত রয়েছে। বর্তমান প্রবন্ধটি প্রাচীন শাস্ত্রকার ও সাহিত্যিকদের দ্বারা বর্ণিত দিব্যাঙ্গদের প্রতি সমাজের ইতবাচক দৃষ্টিভঙ্গিগুলি পুনঃস্মরণের একটি সাধারণ প্রচেষ্টা। হয়তো প্রাচীনের গর্ভেই লুক্কায়িত আছে প্রশ্নহীন আধুনিকতার সারমন্ত্র।

Keywords: দিব্যাঙ্গ, চর, চারবৃত্তি, আত্মরক্ষা, বামন, কুব্জ।

আলোচ্য প্রবন্ধের কেন্দ্রীয় বিষয় হল দিব্যাঙ্গ। যদিও দিব্যাঙ্গ কথাটার সদ্য আমদানী। ব্যাবহারিক দৃষ্টিতে প্রতিবন্ধী শব্দটি দিব্যাঙ্গ-এর সমার্থক। মানসিক বা শারীরিক বাধায় প্রতিহত ব্যক্তিরাই দিব্যাঙ্গ শব্দটির দ্বারা সূচিত। যদিও বর্তমান অনুবন্ধে দিব্যাঙ্গ বলতে শারীরিক প্রতিবন্ধীদের গ্রাহ্য করতে হবে। দৈনন্দিন কর্মে দিব্যাঙ্গদের প্রতি পদক্ষেপে কতটা সমস্যার সম্মুখীন হতে হয় তা বলাই বাহুল্য। তাদের সামাজিক অবস্থানটাও কতটা স্বস্তিপূর্ণ সেটাও বহুচর্চিত বিষয়। তথাপি সংস্কৃত রাজনীতি শাস্ত্রের আঙিনায় অত্যন্ত গুরুত্বপূর্ণ স্থানে দিব্যাঙ্গদের অবস্থান সুনির্দিষ্ট ও পরিব্যাপ্ত।

যেকোনো জনজাতির শিক্ষা, সংস্কৃতি, সভ্যতা, সমাজ, রাজধর্মের ওপর নির্ভরশীল। সুপ্রাচীন

কাল হতেই ভারতবর্ষে রাজধর্মের গুরুত্ব বিবিধ শাস্ত্রে উদ্ঘোষিত। এই রাজধর্মের মূল স্তম্ভ হলেন রাজা। রাজার ধর্ম প্রজাপালন। প্রজাপালনরূপ গুরুতর কর্তব্য পালনে ব্রতী রাজাকে সর্বদা আত্মরক্ষার্থে তৎপর থাকতে হয়। কারণ নিজ অস্তিত্ব রক্ষা করতে না পারলে প্রজাপালন অসম্ভব। আর এই আত্মরক্ষার্থে বিবিধ উপায় অবলম্বনের কথা সংস্কৃত *দণ্ডনীতিশাস্ত্র*-সমূহে উক্ত হয়েছে।

দণ্ডনীতি-বিষয়ক গ্রন্থসমূহের মধ্যে সর্বাগ্রগণ্য কৌটিল্যের *অর্থশাস্ত্র* *অর্থশাস্ত্র*-এ *বিনয়াধিকারিকম্* নামক প্রথম অধিকরণে পুঙ্খানুপুঙ্খভাবে রাজার আত্মরক্ষার উপায় বর্ণিত হয়েছে। সেখানে *গূঢ়পুরুষোৎপত্তি* নামক প্রকরণে নয় প্রকার গুপ্তচরের পরিচয় পাওয়া যায়- *কাপটিক* (ছদ্মবেশধারী ছাত্র), *উদাস্থিত* (উদাসীন সন্ন্যাসী), *গৃহপতিক* (কৃষিবৃত্তিতে ক্ষয়প্রাপ্ত গৃহস্থ), *বৈদেহক* (বাণিজ্যে ক্ষয়প্রাপ্ত গৃহস্থ), *তাপসব্যঞ্জন* (তাপসবেশধারী ব্যক্তি), *সত্রি* (নানা শাস্ত্রের অধ্যয়নকারী ব্যক্তি) , *তীক্ষ্ণ* (শরীর বিষয়ে উদাসীন অতি সাহসী ব্যক্তি), *রসদ* (বিষপ্রদায়ী ব্যক্তি), *ভিক্ষুকী* (পরিব্রাজিকা বেশধারী নারী)। এদের মধ্যে *কাপটিক, উদাস্থিত, গৃহপতিক, বৈদেহক, তাপসব্যঞ্জন*— এই পাঁচপ্রকার গুপ্তচরদের বলা হয় *সংস্থ*, কারণ রাজার হিতার্থে এরা একস্থানে অবস্থানপূর্বক গুপ্তচরবৃত্তি পালন করে।

আবার এই প্রথম *অধিকরণ*-এরই *গূঢ়পুরুষপ্রণিধি* নামক দ্বাদশ অধ্যায়ে *সত্রি, তীক্ষ্ণ, রসদ* ও *ভিক্ষুকী/পরিব্রাজিকা*— এই চারপ্রকার গুপ্তচরকে *সঞ্চার* আখ্যা দেওয়া হয়েছে, যেহেতু এরা সর্বত্র সঞ্চরণ করে রাজপ্রয়োজনে গুপ্ত বার্তা সংগ্রহ করে। রাজাকে *চারচক্ষু* (*চারচক্ষুর্মহীপতিঃ*)[1] বলা হয় কারণ চর্মচক্ষু দ্বারা যে দৃষ্টি সীমিত, গুপ্তচরদের দ্বারা তা দৃশ্যমান হয়। রাজা স্বরাজ্যে ও পররাজ্যে *মন্ত্রী* (প্রধান অমাত্য), *পুরোহিত* (রাজপুরোহিত), *সেনাপতি* (সেনাবিভাগের প্রধান অমাত্য), *যুবরাজ* (যৌবরাজ্যে অভিষিক্ত রাজপুত্র), *দৌবারিক* (রাজকুলের প্রধান প্রতিহারী), *আন্তর্বংশিক* (অন্তঃপুরাধিকৃত প্রধান পুরুষ), *প্রশাস্তা* (কারাগারের প্রশাসনকারী), *সমাহর্তা* (রাজকরাদির সংগ্রহণকারী প্রধান অধ্যক্ষ), *সন্নিধাতা* (রাজভাণ্ডারে সঞ্চিত ধনাদির নিধানকারী), *প্রদেষ্টা* (কণ্টকশোধনাধিকৃত ফৌজদারীর প্রধান বিচারক), *নায়ক* (নগরাধ্যক্ষ), *পৌরব্যবহারিক* (পুরবাসীদের আইন প্রয়োগ সম্বন্ধে আদালতের প্রধান বিচারক), *কার্মান্তিক* (খনি ও অন্যান্য কারখানার প্রধান পর্যবেক্ষক), *মন্ত্রীপরিষদধ্যক্ষ* (যিনি অমাত্য পরিষদের অধ্যক্ষ), *দণ্ডপাল* (সেনারক্ষার অধিপতি), *দুর্গপাল* (দুর্গরক্ষার প্রধান পর্যবেক্ষক), *অন্তপাল* (রাজ্য সীমারক্ষক), *আটবিক* (অটবীপাল বা বনাঞ্চল বিভাগীয় অধ্যক্ষ)- এই আঠারো প্রকার মহামাত্রদের ওপর তাদের অন্দরমহল সংক্রান্ত আভ্যন্তরীণ বিষয়ে উক্ত *সঞ্চার* নামক গুপ্তচরদের দ্বারা নজরদারী করবেন। আর *সংস্থ* নামক চরেরা এদের বাহ্য সমাচারসমূহ সংগ্রহ করে রাজাকে সদা জাগ্রত রাখবে।[2]

অষ্টাদশ মহামাত্রদের বাহ্য সমাচার *তীক্ষ্ণ* নামক *সঞ্চার*-এরা তাদের ছাতা, স্বর্ণময় জলপাত্র, পাখা, জুতো, আসন, যান ও অশ্ব প্রভৃতি বাহনাদির উপগ্রহণ দ্বারা সেবাপরায়ণ হয়ে সব সংবাদ জেনে নেবে ও তা *সত্রি*-দের জানাবে। *সত্রি*-রা সেই সংবাদ *সংস্থ*-দের জানাবে। মহামাত্রদের অভ্যন্তর সমাচার *রসদ* নামক *সঞ্চার*-এরা *পাচক, আরালিক* (মাংস বিক্রেতা), *স্নানকারক, সংবাহক* (অঙ্গমর্দক), *আস্তরক* (শয্যার আস্তরণকারী), *কল্পক* (নাপিত), *প্রসাধক* (অলঙ্কারাদি বিধানকারী) ও *জলহারক* (জলবাহক)- এর বেশ ধারণ করে সংগ্রহ করবে। এছাড়াও জড়, মূক, অন্ধ ও বধিরের ভেকধারীগণ, নপুংসক, কিরাত (মৃগয়াজীবি, অশ্বরক্ষক, চামরধারী, ক্রূরশস্ত্রধারী, ম্লেচ্ছজাতিবিশেষ[3], বামন, কুব্জ, কারুকার্যকারী, ভিক্ষুক, চারণ (নট ও নর্তক), দাসীগণ, মালাকার, কলাশাস্ত্রজ্ঞ— এই সমস্ত লোকেরা অত্যন্ত গোপনে সুকৌশলে অন্তঃপুরসংক্রান্ত সংবাদ আহরণ করবে।[4]

রাজ্যাভ্যন্তরে নিজ মহামাত্রদের ওপরেই শুধু নয়, রাজ্যের বাইরেও শত্রু, মিত্র, মধ্যম ও উদাসীন রাজাদের ওপর এবং তাদের মন্ত্রী, সেনাপতি প্রভৃতি অষ্টাদশ *তীর্থ* বা মহামাত্রদের ক্রিয়াকল্প নখদর্পণে রাখার জন্য কুব্জ, বামন, নপুংসক, শিল্পজ্ঞ স্ত্রীলোক, বোবা ও অন্যান্য নানাবিধ ম্লেচ্ছজাতীয় পুরুষদের নিয়োগ করবেন। এই প্রকার গুপ্তচরদের কৌটিল্য *উভয়বেতন* বলছেন,

কারণ এরা রাজা ও রাজার মিত্রাদি রাজাদের কাছ থেকেও বেতন গ্রহণ করে।[5]

উপরি উক্ত আলোচনাটিতে চরেদের গুরুত্ব সম্পর্কে যথাযথ ধারণা উপলব্ধ হয়। রাজার সুরক্ষাবিধানে সর্বোৎকৃষ্ট সাধন এই চরেরা। কিন্তু আশ্চর্যের বিষয় হল *দণ্ডনীতিশাস্ত্র*-এর সর্বোৎকৃষ্ট গ্রন্থ কৌটিল্যের *অর্থশাস্ত্র*-এ প্রতিবন্ধীদের তথা *দিব্যাঙ্গ*দের চারবৃত্তিরূপ অত্যন্ত গুরুত্বপূর্ণ ও সুকঠিন কাজে লিপ্ত করানো হয়েছে। যেখানে সমাজে দিব্যাঙ্গরা প্রতিবন্ধকতার নিগড়ে নিতান্তই অকিঞ্চিৎকর, সেখানে কুব্জ, বামন, নপুংসকাদি ব্যক্তিদের গুপ্তচরবৃত্তির মত অত্যন্ত গুরুত্বপূর্ণ কাজে নিজুক্ত করা হয়েছে।

এ তো গেল রাজাকে বিবিধ সমাচার প্রেরণের দ্বারা সতর্ক রেখে রক্ষা করা। কিন্তু কৌটিল্য এখানেই ক্ষান্ত হননি! *বিনয়াধিকারিকম্*-এর *আত্মরক্ষা* নামক একবিংশ অধ্যায়ে রাজাকে সরাসরি সুরক্ষা প্রদান করবে *বর্ষবর* অর্থাৎ নপুংসক, কুব্জ, বামন ও কিরাতজাতীয় পুরুষেরা। শুধু তাই নয়, নপুংসক, কুব্জা, বামনীরা অন্তঃপুরে রাজস্ত্রীগণের দেহরক্ষী হিসেবে থাকবে ও অন্যান্য কাজেও লিপ্ত থেকে আদতে অন্তঃপুরের খুঁটিনাটি সম্পর্কে রাজাকে অবহিত রাখবে ও রাজস্ত্রীগণের শত্রুতা থেকে রাজাকে রক্ষা করবে।[6]

এ তো গেল প্রায়োগিক শাস্ত্রে দিব্যাঙ্গদের গুরুত্বপূর্ণ উপস্থিতি। কিন্তু সাহিত্যকৃতি যাও কিনা সমাজদর্পণের গুরুত্বপূর্ণ একটি অঙ্গ, সেখানে দিব্যাঙ্গদের অবস্থান কতটা সুনির্দিষ্ট তা দেখে নেওয়া প্রয়োজন।

রামায়ণ-এর *অযোধ্যাকাণ্ড*-এ দশরথপত্নী কৈকেয়ীর এক কুব্জা দাসী মন্থরার উল্লেখ মেলে।[7] *রামায়ণ*-এর রাজনৈতিক কুটিলতার সিংহভাগ অবদান এই কুটিলমতী কুব্জা দাসীর। এছাড়াও *অযোধ্যাকাণ্ড*-এই দশরথের সর্বাধিক প্রিয় পত্নী কৈকেয়ীর অন্তঃপুরে বিচরণ করতে দেখা যায় কুব্জা, বামনিকাদের (বামনাকার স্ত্রীলোক)।[8]

মহাভারতে দ্রৌপদী সহ পঞ্চপাণ্ডব যখন আত্মপরিচয় গোপন রেখে মৎস্যদেশে বিরাট রাজার কাছে আশ্রয়গ্রহণ করেন, তখন নপুংসক অর্জুন অন্তঃপুরে বিরাট রাজার কন্যা উত্তরার নৃত্যশিক্ষার ভার গ্রহণ করেন।[9] প্রসঙ্গত উল্লেখ্য যে অর্জুন তখন প্রকৃত্যর্থেই নপুংসক ছিলেন, কারণ বিরাট রাজা তাঁর নপুংসকত্ব সম্বন্ধে নিঃসন্দিগ্ধ হয়েই কার্যভার অর্পণ করেন।

শ্রীমদ্ভাগবত হতে শ্রীকৃষ্ণের জীবনচরিত সর্বজ্ঞাত। সেকালে অগুরু, চন্দন, কুঙ্কুম, তিলকমাটি প্রভৃতি অনুলেপনের উপকরণ ও বিবিধ প্রসাধনদ্রব্য ব্যবহারের প্রমাণ পাওয়া যায় প্রাচীন সাহিত্যে। মথুরা রাজবংশের অনুলেপনবাহিকা ছিলেন কুব্জা, নাম ত্রিবক্রা। কংসের ধনুর্যজ্ঞ উপলক্ষ্যে বলরাম ও অক্রূরের সঙ্গে মথুরা যাওয়ার সময় পথে কৃষ্ণ কুব্জা ত্রিবক্রার কাছ থেকে অনুলেপন গ্রহণ করেন।[10]

উপরিউক্ত কয়েকটি সাহিত্যিক উপকরণেও এটি স্পষ্ট যে, তৎকালীন সময়ে রাজান্তঃপুরে বিবিধ কর্মে নিযুক্ত হত দিব্যাঙ্গরা। কিন্তু দুর্ভাগ্যের বিষয় এটি যে, সমাজে মূলত চর্চিত হয় দিব্যাঙ্গদের প্রতিকূলতা, হীনতা, দীনতা। যদিও আজ একবিংশ শতকে দিব্যাঙ্গরাও বিভিন্ন ক্ষেত্রে সুপ্রতিষ্ঠিত হবার পরীক্ষায় অংশগ্রহণের সুযোগ পায় ও উত্তীর্ণও হয়; তথাপি চর্চার বিষয় কেবলই তাদের ব্যর্থতা। সেক্ষেত্রে সুপ্রাচীন সাহিত্যগুলিতে উদ্ঘোষিত দিব্যাঙ্গদের সমুজ্জ্বল উপস্থিতি শুধু বিস্মিত করে না, অনুপ্রাণিতও করে সমাজের প্রতিবন্ধী চিন্তাগুলিকে উন্মুক্ত করতে। প্রয়োজন আরও সচেতনতার, প্রয়োজন আত্মসমীক্ষার। শারীরিক প্রতিবন্ধকতা যেন মানসিক সংকীর্ণতাকে উদ্বুদ্ধ না করে, বরং তা পর্যবসিত হোক অদম্য উৎসাহে, যা দমন করবে সকল প্রতিকূলতাকে। ইতি'র জয়ে ধ্বংস হবে নেতি'র কুহকতা।

Endnotes

1. *তু. কামন্দকীয় নীতিসার*, ১৩/১৯/২৯।
2. *তু. কৌটিলীয় অর্থশাস্ত্র*, ১/১২ ও *কামন্দকীয় নীতিসার*, ১৩/১৯/৩৮।
3. *তু.* হরিচরণ বন্দ্যোপাধ্যায়। *বঙ্গীয় শব্দকোষ*, প্রথম খণ্ড, পৃষ্ঠা ৬৩০।
4. *তু. কামন্দকীয় নীতিসার*, ১৩/১৯/৪৪-৪৫ ও *কৌটিলীয় অর্থশাস্ত্র*, ১/১২।
5. *তু. কৌটিলীয় অর্থশাস্ত্র*, ১/১২।
6. *তু.কামন্দকীয় নীতিসার*, ৭/১০/৪১-৪৪।
7. *তু.* সম্পা. রাজশেখর বসু। *বাল্মীকি-রামায়ণ*, পৃষ্ঠা ৭০।
8. *তত্রৈব.* পৃষ্ঠা ৭৪।
9. *তু.* সম্পা. রাজশেখর বসু। *মহাভারত*, পৃষ্ঠা ২৭২-২৭৩।
10. *তু.* সম্পা. রণব্রত সেন। *শ্রীমদ্ভাগবত*, দশম স্কন্ধ, অধ্যায় ৪২, পৃষ্ঠা ৫৯৯।

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- বাল্মীকি। *বাল্মীকি-রামায়ণ*। অনু. রাজশেখর বসু। কলিকাতাঃ এম সি সরকার অ্যাণ্ড সন্স প্রাইভেট লি., ১৪২৪ বঙ্গাব্দ (ষোড়শ মুদ্রণ), (প্রথম মুদ্রণ. ১৩৫৩ বঙ্গাব্দ)।
- কৌটিল্য। *অর্থশাস্ত্রম্*। সম্পা. ও অনু. রাধাগোবিন্দ বসাক, প্রথম খণ্ড। কলিকাতাঃ জেনারেল প্রিন্টার্স এণ্ড পাব্লিশার্স প্রাইভেট লিমিটেড, ১৯৭৭ খ্রিষ্টাব্দ।
- কামন্দক। *কামন্দকীয়নীতিসার*। সম্পা. মানবেন্দু বন্দ্যোপাধ্যায়। *কামন্দকীয়নীতিসারঃ কামন্দক-প্রণীত প্রাচীন ভারতীয় রাষ্ট্রনীতি-বিষয়ক গ্রন্থ*। কলিকাতাঃ সংস্কৃত পুস্তক ভাণ্ডার, (প্রথম মুদ্রণ: ১৯৯৯ খ্রিষ্টাব্দ)।
- বন্দ্যোপাধ্যায়, হরিচরণ। *বঙ্গীয় শব্দকোষ*, প্রথম খণ্ড। কলকাতাঃ সাহিত্য অকাদেমি, ২০১৬ খ্রিষ্টাব্দ।
- *শ্রীমদ্ভাগবত*। সম্পা. রণব্রত সেন। কলকাতাঃ হরফ প্রকাশনী, ১৯৯৮ খ্রিষ্টাব্দ, (প্রথম মুদ্রণ, ১৯৭৭ খ্রিষ্টাব্দ)।

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রাষ্ট্রনীতি বা দণ্ডনীতির উৎপত্তি ও ক্রমবিকাশ

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Abstract: সংস্কৃতসাহিত্য ভারতীয় সংস্কৃতির সাথে ওতপ্রোতভাবে জড়িয়ে আছে। মানব-মনীষার উচ্চস্তরের প্রায় সমস্ত চিন্তাভাবনাগুলিই সংস্কৃতভাষায় বিধৃত হয়েছে। প্রাচীনকাল থেকে বিশালায়তন এই সংস্কৃতশাস্ত্রে কিভাবে রাষ্ট্রনীতিমূলক আলোচনার পরিপুষ্টি ঘটেছে সেই বিষয়ে আলোকপাত করা প্রয়োজন। অন্যান্য শাস্ত্রের ন্যায় সংস্কৃত রাষ্ট্রনীতির প্রথম উল্লেখ পাওয়া যায় বেদে। তৎকালীন রাষ্ট্রনীতি এবং বর্তমানে রাষ্ট্রনীতি এক নয়। সেযুগে রাজার উৎপত্তি এবং তার অনুসৃত নীতি, রাজ্যকে বশীভূত রাখার বিবিধ পন্থা ছিল রাষ্ট্রনীতির মূল মন্ত্র। অনুরক্ত। রাজার অবলম্বন করা যে সব নীতিগুলি প্রজাদের রাজানুরক্তির কারণ সেই সব নীতির প্রণয়ন ও বিশ্লেষণই দন্ডনীতির প্রতিপাদ্য বিষয়। রাজা রাষ্ট্র প্রভৃতির স্পষ্ট ধারণা ঋগ্বেদে ছিল। রাজপদ নির্বাচনসাপেক্ষ এবং বংশানুক্রমিক – এই উভয়মতই বেদে লভ্য। অথর্ববেদে যেমন রাজার নির্বাচনের কথা আছে। তারও পরবর্তী ধর্মশাস্ত্রের যুগে রাজপদকে দেবদৃষ্ট বলে ঘোষণা করে তাকে বংশানুক্রমিক রূপে প্রদর্শন করা হয়েছে। বৈদিক যুগের পরে রামায়ণ ও মহাভারতের যুগে রাষ্ট্রনীতি তথা দণ্ডনীতিচিন্তা আরো বিস্তৃতি লাভ করে। রামচন্দ্রের চিত্রকূটে অবস্থানকালে ভরত যখন তাকে ফিরিয়ে আনতে যান, তখন রামচন্দ্র তাকে যে উপদেশ দেন তা রাষ্ট্রনীতিমূলক তাৎপর্যে পরিপূর্ণ। মহাভারতের ভান্ডারে সবকিছুই রক্ষিত। এখানে অন্যান্য সমস্ত ধর্মের মধ্যে রাজধর্মকে বা দণ্ডনীতিকে শ্রেষ্ঠধর্ম বলা হয়েছে। রাষ্ট্রনীতিমূলক তত্ত্ব পরিপুষ্টি লাভ করেছে মহাভারতের সভাপর্বে যুধিষ্ঠিরের প্রতি নারদের রাজধর্মের উপদেশ, আশ্রমবাসিক পর্বের পঞ্চম অধ্যায়ে ধৃতরাষ্ট্রের সঙ্গে যুধিষ্ঠিরের রাজনৈতিক আলোচনায়। মহাভারতের রাজধর্মপর্বের ৫৯ তম অধ্যায়ে ‘পৈতামহ তন্ত্র’ নামক ভারতীয় দণ্ডনীতির উপর রচিত প্রাচীন গ্রন্থটির উল্লেখ পাওয়া যায়। সংস্কৃত স্মৃতিশাস্ত্রগুলির মধ্যে রাষ্ট্রনীতি বিষয়ক সর্বশ্রেষ্ঠ গ্রন্থ হল কৌটিল্যপ্রণীত অর্থশাস্ত্র। অর্থশাস্ত্র কিন্তু অর্থনীতি বিষয়ক শাস্ত্র নয়। কৌটিল্যের রাষ্ট্রনীতি বর্ণাশ্রম ধর্মের উপর প্রতিষ্ঠিত। কৌটিল্যের রাজনীতিতে স্বেচ্ছাচারিতার কোনো অবকাশ ছিল না। দেওয়ানী এবং ফৌজদারী মামলার সর্বাধ্যক্ষ হিসেবে রাজাই গণ্য হতেন। বিচারের ক্ষেত্রে অপরাধীকে শাস্তিস্বরূপ দণ্ড দেওয়ার রীতি ছিল। শুক্রাচার্য রাষ্ট্রনীতি চিন্তাকে সুসংহত রূপে শুক্রনীতিসার গ্রন্থ রচনা করেন। প্রজাদের বশীভূত করার উপায়, উপায়চতুষ্টয়, ষাড়গুণ্য প্রভৃতি রাজনীতিমূলক বিষয়ের আলোচনা রয়েছে। প্রাচীন ভারতের রাজনীতি বা দণ্ডনীতি হল আধুনিক যুগের রাষ্ট্রনীতি বা রাষ্ট্রবিজ্ঞান। ভারতীয় রাজনীতির আলোচনা প্রসঙ্গে স্মৃতিশাস্ত্রগুলি বিশেষ ভূমিকা পালন করেছে। মনুসংহিতার সপ্তম অধ্যায়ের বিষয়বস্তু রাজধর্ম। যাজ্ঞবল্ক্যসংহিতার ব্যবহার অধ্যায় রাজনৈতিক আলোচনায় সমৃদ্ধ। এই আলোচনার ধারা বৈদিক এবং স্মৃতি শাস্ত্রের অধ্যায় পেরিয়ে লৌকিক সংস্কৃতসাহিত্যের আলোচনায় মহাকাব্যগুলিতে বিক্ষিপ্তভাবে প্রবহমান।

Keywords: রাষ্ট্রনীতি, বৈদিকযুগ, দণ্ড, রাজধর্ম, স্মৃতিশাস্ত্র, কৌটিল্য।

ভূমিকা: সংস্কৃতসাহিত্য ভারতীয় সংস্কৃতির সাথে ওতপ্রোতভাবে জড়িয়ে আছে। সংস্কৃতসাহিত্যকে ভারতীয় সংস্কৃতির বাঙ্ময় প্রকাশ বললে অত্যুক্তি করা হয় না। মানব - মনীষার উচ্চস্তরের প্রায় সমস্ত চিন্তাভাবনাগুলিই সংস্কৃতভাষায় বিধৃত হয়েছে। এই সংস্কৃত সাহিত্যে বেদোপনিষদ - ব্রাহ্মণ – আরণ্যক - রামায়ণ - মহাভারত - পুরাণ- অর্থশাস্ত্র - মনুসংহিতা -

যাজ্ঞবল্ক্যসংহিতা - কামন্দকীয় নীতিসার - শুক্রনীতিসার থেকে শুরু করে কালিদাস - ভারবি - ভট্টি - কুমারদাস - মাঘ - শ্রীহর্ষ প্রমুখ কবিদের রচনায় রাষ্ট্রনীতি তথা দন্ডনীতির পরিচয় পাওয়া যায়। প্রাচীনকাল থেকে বিশালায়তন এই শাস্ত্রে কিভাবে রাষ্ট্রনীতিমূলক আলোচনার পরিপুষ্টি ঘটেছে, সেই বিষয়ে আলোকপাত করার জন্যই এই সংক্ষিপ্ত প্রবন্ধ রচনার প্রয়াস। এই প্রবন্ধে মূলত বেদ, রামায়ণ, মহাভারত, এবং স্মৃতিশাস্ত্রগুলিতে কিভাবে রাষ্ট্রনীতি তথা দন্ডনীতিমূলক চিন্তাধারার অগ্রগতি ঘটেছে বিষয়ে আলোচনা করা হয়েছে। তবে মনে রাখতে হবে যে, তৎকালীন সমাজে রাজনীতি এবং দণ্ডনীতি সমার্থক।

প্রাচীন রাষ্ট্রনীতি বা দন্ডনীতির উৎপত্তি: অন্যান্য শাস্ত্রের ন্যায় সংস্কৃত রাষ্ট্রনীতির প্রথম উল্লেখ পাওয়া যায় বেদে। সংহিতায় এর আলোচনা স্বল্প হলেও ব্রাহ্মণভাগে এর বিস্তৃত আলোচনা রয়েছে। বৈদিক সাহিত্য স্বতন্ত্র শাস্ত্র হিসেবে রাজনীতির আলোচনা কোথাও করেনি তথাপি প্রসঙ্গক্রমে রাজনৈতিক তথা রাষ্ট্রনীতিমূলক কথা বেদে লক্ষ্যণীয়। তবে মনে রাখতে হবে যে তৎকালীন রাষ্ট্রনীতি এবং বর্তমানে রাষ্ট্রনীতি এক নয়। সেযুগে রাজার উৎপত্তি এবং তার অনুসৃত নীতি, রাজ্যকে বশীভূত রাখার বিবিধ পন্থা ছিল রাষ্ট্রনীতির মূল মন্ত্র।

বৈদিকযুগের রাষ্ট্রনীতি: ঋগ্বেদসংহিতার ১০ম মণ্ডলে বলা হয়েছে— *"হে রাজা! আমাদের রাষ্ট্রের অধিপতি হবার জন্য তোমায় আহ্বান করেছি, তুমি আমাদের স্বামী হও এবং স্থির ও চলন রহিত হয়ে রাষ্ট্রের অধিপতি হও। রাষ্ট্রের সকল প্রজা তোমাকে রাজা করুক, তোমার থেকে রাষ্ট্র যেন ভ্রষ্ট না হয়।"*

আ ত্বাহার্য - মন্তরেধি ধ্রুবস্তিষ্ঠাবিচাচলিঃ।
বিশস্ত্বা সর্বাবাঞ্ছন্তু মাত্বদ্রাষ্টমধিভ্রশৎ॥[1]

একথা স্পষ্ট যে সমস্ত প্রজা একজনকেই রাষ্ট্রের অধিপতিরূপে কামনা করবে। কামনার হেতু রাজার প্রতি প্রজারা অনুরক্ত। রাজার অবলম্বন করা যে সব নীতিগুলি প্রজাদের রাজানুরক্তির কারণ সেই সব নীতির প্রণয়ন ও বিশ্লেষণই দন্ডনীতির প্রতিপাদ্য বিষয়। রাজা রাষ্ট্র প্রভৃতির স্পষ্ট ধারণা ঋগ্বেদে ছিল। ক্ষুদ্র ক্ষুদ্র গোষ্ঠীর রাজারা একে অপরের বিরুদ্ধে যুদ্ধও করতেন – এর প্রমাণও বেদে লক্ষ্যণীয়। বৈদিক সাহিত্যে নির্বাচিত রাজাদের মত বংশানুক্রমিক রাজাদের কথাও বর্ণিত রয়েছে ঐতরেয়, তৈত্তিরীয় এবং শতপথ ব্রাহ্মণে। মহান বংশ থেকে রাজা নির্বাচিত হতেন। বৈদিক সাহিত্যে নির্বাচিত রাজপদের কথা পাওয়া যায়। 'দশপুরুষম্ রাজন্যম্' শব্দটি শতপথব্রাহ্মণ এবং ঐতরেয়ব্রাহ্মণে পাওয়া যায়। এর অর্থ যারা দশপুরুষ ব্যাপী রাজত্ব করেছেন। রাজা যদি স্বৈরতন্ত্রী হয়ে পড়তেন তাহলে প্রজারা তাকে ক্ষমতাচ্যুতও করতে পারতো। এমনকি সেক্ষেত্রে ক্ষত্রিয় সম্প্রদায়ের উপযুক্ত ব্যক্তি না পাওয়া গেলে গুণবান বৈশ্যকেও সিংহাসনে বসানো হত (তাণ্ড্য ব্রাহ্মণ ৬/৬/৫)। শতপথ এবং ঐতরেয়ব্রাহ্মণে নির্বাসনদন্ডপ্রাপ্ত রাজাদের নাম পাওয়া যায়। পরবর্তীকালে মনুসংহিতার সপ্তম অধ্যায়ে, অর্থশাস্ত্রে, মহাভারতে এমন দন্ডপ্রাপ্ত রাজাদের তালিকা আছে। স্বেচ্ছাচারী, অবিনয়ী কয়েকজন রাজার কথা মনুসংহিতার সপ্তম অধ্যায়ে বর্ণিত হয়েছে—

বেণো নষ্টোঽবিনয়ান্নহুষশ্চৈব পার্থিবঃ।
সুদা পৈজবনশ্চৈব সুমুখো নিমিরেব চ।[2]

বিভিন্ন জনগোষ্ঠী ও তাদের রাজাদের উল্লেখ ঋগ্বেদের মন্ত্রে পাওয়া যায়। যেমন ঐতরেয়ব্রাহ্মণে[3] বিভিন্ন অঞ্চলের রাজাদের উপাধির কথা জানা যায়। যথা— পূর্বাঞ্চলে রাজারা সম্রাট, দক্ষিণাঞ্চলে ভোজ, উত্তরাঞ্চলে বিরাট, মধ্যাঞ্চলে রাজা, পশ্চিমে ও দক্ষিণে স্বরাট্ নামে অভিহিত হতেন।

ঐতরেয় ব্রাহ্মণের একটি অংশে বলা হয়েছে দেবদানবের পরস্পর যুদ্ধে দেবতা যখন পরাজিত হন তখন তারা চিন্তা করে বুঝলেন— এই পরাজয় ঘটেছে রাজা না থাকার জন্য। তাই তারা রাজা নির্বাচন করলেন। প্রাথমিক অবস্থায় রাজপদ নিয়ে যে সামাজিক চুক্তি হয়েছিল তা

রাজ্যাভিষেকের অনুষ্ঠান পদ্ধতি থেকে অনুমিত হয়। *"রাজা পশুরাজ বাঘের চামড়ার উপরে পা দিয়ে দাঁড়াতেন, তার পায়ের তলায় অমরত্বের প্রতীক হিসেবে একটা স্বর্ণখন্ড দেওয়া হত এবং মাথার উপরে একটা স্বর্ণখন্ড দেওয়া হত। এভাবে উভয় দিক থেকেই তাঁকে অমর করে তোলা হত।"*[4]

রাজপদ নির্বাচনসাপেক্ষ এবং বংশানুক্রমিক –এই উভয়মতই বেদে লভ্য। অথর্ববেদে যেমন রাজার নির্বাচনের কথা আছে[5]। তারও পরবর্তী ধর্মশাস্ত্রের যুগে রাজপদকে দেবদৃষ্ট বলে ঘোষণা করে তাকে বংশানুক্রমিক রূপে প্রদর্শন করা হয়েছে। যদিও প্রথমেই ঋগ্বেদে রাজাকে প্রজাপতির দ্বারা সৃষ্ট বলে সেখানেই বংশানুক্রমিক রাজপদের আভাস দেওয়া হয়েছে। সেই সময় রাজারা নিজেদের ক্ষমতার পরিচয় সূচক পদবী ব্যবহার করতেন এবং রাজসূয়, অশ্বমেধ, বাজপেয় প্রমুখ যজ্ঞানুষ্ঠানের দ্বারা নিজেদের সার্বভৌম করে তুলেছিলেন। ব্রাহ্মণের পরে রাজার ক্ষমতা হলেও রাজারা ক্রমে সেই ক্ষমতা বৃদ্ধিতে সচেষ্ট হন। রাজার বিশেষ ক্ষমতা থাকলেও বৈদিক যুগে সভা ও সমিতি নামক দুটি জনগণের প্রতিষ্ঠান রাজাকে চালনা করতেন। রাজার ক্ষমতা ও আচরণের প্রতি এই দুটি প্রতিষ্ঠানই তীক্ষ্ণ নজর রাখত। সংসদের মত এখানে বিভিন্ন বিষয়ে আলোচনা হত। তাণ্ড্যব্রাহ্মণে বলা হয়েছে এই সভার সভ্য হতে পারতেন কেবলমাত্র প্রাপ্তবয়স্ক এবং বিশিষ্টরাই। অথর্ববেদে[6] - প্রজাপতির যমজ কন্যা হিসেবে সভা ও সমিতির বর্ণনা করা হয়েছে। বেদে সভ্য, সভাপতি, সভাপাল প্রভৃতি শব্দ বহুলভাবে ব্যবহৃত হয়েছে।

রামায়ণ ও মহাভারতের যুগে রাষ্ট্রনীতি: বৈদিক যুগের পরে রামায়ণ ও মহাভারতের যুগে রাষ্ট্রনীতি তথা দণ্ডনীতিচিন্তা আরো বিস্তৃতি লাভ করে। রামায়ণে রাজ্য পরিচালনার জন্য আঠারো প্রকার কর্মচারী পদ সৃষ্টি হয়েছিল - মন্ত্রী, পুরোহিত, যুবরাজ, সেনাপতি, দৌবারিক, আন্ত: পুরাধিকৃত, ধনাধ্যক্ষ, নগরাধ্যক্ষ, প্রাড্ বিবাক, কর্মানিতক, দুর্গপাল, রাষ্ট্রপাল, দণ্ডপাল, ধর্মাধ্যক্ষ, বেতনদানাধ্যক্ষ, রাজ্যসীমাপালক, কার্যনিয়োজক, কারাগারাধ্যক্ষ। রামচন্দ্রের চিত্রকূটে অবস্থানকালে ভরত যখন তাকে ফিরিয়ে আনতে যান, তখন রামচন্দ্র তাকে যে উপদেশ দেন তা রাষ্ট্রনীতিমূলক তাৎপর্যে পরিপূর্ণ। এখানে চৌদ্দ প্রকার রাজদোষের কথা আছে। যথা— নাস্তিক্য, মিথ্যাব্যবহার, ক্রোধ, প্রমাদ, দীর্ঘসূত্রতা, বিজ্ঞজনের অদর্শন, আলস্য, ইন্দ্রিয় পরায়ণতা, একাকী মন্ত্রণা, অর্থশাস্ত্রে অনভিজ্ঞজনের সঙ্গে মন্ত্রণা, নিশ্চিত কার্যে বিরোধ, কামজ ও ক্রোধজ ব্যসন —এগুলি দূষণীয়। মনু[7] এদেরকে দোষ বা কুঅভ্যাস বলেছেন। দশরথের রাজ্যপরিচালনা ব্যাপারে বা তার মৃত্যুর পর উদ্ভূত অবস্থায় রাষ্ট্রনায়কদের কর্তব্যাকর্তব্যমূলক চিন্তার বিষয়টি সুন্দরভাবে রামায়ণে বর্ণিত হয়েছে যা এই বিষয়ে ইঙ্গিত করে যে সেসময় রাজারা নীতিবিদ্যায় অভিজ্ঞ ছিলেন। রামায়ণে রাবণ - শূর্পনখা সংবাদে, বিভীষণের রামসমীপে গমনকালে, রাবণ - কুম্ভকর্ণ সংবাদে তৎকালীন রাজধর্মের নানা পরিচয় মেলে।

মহাভারতের ভাণ্ডারে সবকিছুই রক্ষিত। এখানে অন্যান্য সমস্ত ধর্মের মধ্যে রাজধর্মকে বা দণ্ডনীতিকে শ্রেষ্ঠধর্ম বলা হয়েছে। রাজধর্মানুশাসনের ৫৬ অধ্যায়ে যুধিষ্ঠির বলেছেন— সমস্তজীবলোক রাজধর্মেই আশ্রিত। ধর্মার্থকামমোক্ষ —এই চতুর্বর্গ রাজধর্মেই সমাহিত। অশ্বের লাগাম, হস্তীর অঙ্কুশের মত রাজধর্ম সমস্ত ব্যক্তিকে সৎপথে পরিচালনা করে। রাষ্ট্রনীতিমূলক তত্ত্ব পরিপুষ্টি লাভ করেছে মহাভারতের সভাপর্বে যুধিষ্ঠিরের প্রতি নারদের রাজধর্মের উপদেশ, আশ্রমবাসিক পর্বের পঞ্চম অধ্যায়ে ধৃতরাষ্ট্রের সঙ্গে যুধিষ্ঠিরের রাজনৈতিক আলোচনায়, শান্তিপর্বে ৮৩ তম অধ্যায়ে, উদ্যোগ পর্বের ১২৯ অধ্যায়ে গান্ধারীর অনুশাসনে, উদ্যোগ পর্বের ১৩০ - ১৩৬ অধ্যায়ে বিদুরের অনুশাসনে এবং অন্যত্র অনেক স্থলেই রাষ্ট্রনীতির বিশেষ দিকগুলি বিস্তৃতি লাভ করেছে। মহাভারতের যুগের পূর্বেই দন্ডনীতি বিষয়ক চর্চা ব্যাপকভাবে বিস্তৃতি লাভ করেছিল এবং সে বিষয়ে যে অনেক গ্রন্থাদিও রচিত হয়েছিল তার কিছু কিছু নিদর্শন পাওয়া যায়। মহাভারতের রাজধর্মপর্বের ৫৯ তম অধ্যায়ে 'পৈতামহ তন্ত্র' নামক ভারতীয় দণ্ডনীতির উপর রচিত প্রাচীন গ্রন্থটির উল্লেখ পাওয়া যায়। প্রজাপতি ব্রহ্মা দেবতাদের প্রার্থনা অনুসারে জনগণের হিতার্থে এক

লক্ষ অধ্যায় বিশিষ্ট এই মহাগ্রন্থ রচনা করেন। রাষ্ট্রকে রক্ষার জন্য প্রয়োজনীয় প্রায় সমস্ত বিষয় এই গ্রন্থে আলোচিত হয়েছে। সমাজের অর্থলিপ্সু ও বিপথগামী জনগণদের মার্গদর্শন করিয়ে বিদ্যা, ধর্ম প্রভৃতি রক্ষার জন্য এই গ্রন্থ রচিত হয়। পৈতামহ তন্ত্রের সারসংকলন করে দশ হাজার অধ্যায়ে 'বিশালাক্ষ তন্ত্র' রচনা করেন বিশালাক্ষ। বিশালায়তন পৈতামহ তন্ত্র সাধারণ মানুষের অনধিগম্য ছিল। বিশালাক্ষ হলেন শিব। নীতিশাস্ত্রে শিবকেই বিশালাক্ষ বলা হয়েছে। কৌটিল্য প্রণীত অর্থশাস্ত্রে এই গ্রন্থের উল্লেখ আছে। ইন্দ্র আবার এই গ্রন্থের সারসংকলন রূপে ৫০০০ অধ্যায়ে 'বাহুদণ্ডক তন্ত্র' গ্রন্থ রচনা করেন। বাহুদণ্ডক তন্ত্রের সারসংক্ষেপ হল ৩০০০ অধ্যায়ে রচিত 'বার্হস্পত্য তন্ত্র'। কৌটিল্য এই গ্রন্থ থেকে অর্থশাস্ত্রে অনেক উদ্ধৃতি দিয়েছেন। এই গ্রন্থটি বর্তমানে লুপ্ত। অদ্বৈত দার্শনিক শঙ্করাচার্যের শিষ্য বিশ্বরূপাচার্য (সুরেশ্বরাচার্য) যাজ্ঞবল্ক্যসংহিতার আচার অধ্যায়ের উপর বালক্রীড়া নামক যে টীকা রচনা করেছিলেন সেখানে সেনাপতি, প্রতিহার, গজাধ্যক্ষ, মন্ত্রী, দূত প্রভৃতির লক্ষণ হিসেবে বার্হস্পত্য তন্ত্র থেকে উদ্ধৃতি দিয়েছেন[৪]। মহাভারতের শান্তিপর্বে (১৪, ১৫, ২৪, ৩৮), অনুশাসন পর্বে (২৩, ৩০, ৫৮) এই বার্হস্পত্য নীতির উল্লেখ আছে। ভাসের প্রতিমা নাটক এবং অশ্বঘোষের বুদ্ধচরিতেও এর উল্লেখ পাওয়া যায়। বৃহস্পতিপুত্র ভরদ্বাজ নীতিশাস্ত্র প্রণয়ন করেন। মহাভারতের রাজধর্ম পর্বে (৫৮/৩) ভরদ্বাজকে নীতিশাস্ত্রের প্রবক্তা বলা হয়েছে। মনুসংহিতায় (৭/১৯), যাজ্ঞবল্ক্যসংহিতায় আচারঅধ্যায়ে (৩১৭) ও কামন্দকীয় নীতিসারে ১/১৮ শ্লোকগুলির সাথে ভরদ্বাজের নীতিশাস্ত্রের মিল রয়েছে।

বার্হস্পত্য তন্ত্রের সারসংগ্রহ করে উশনা বা শুক্রাচার্য ১০০০ অধ্যায়ে রচনা করেন 'ঔশনস্ তন্ত্র'। এই গ্রন্থের অনেক সিদ্ধান্ত কৌটিল্য তাঁর অর্থশাস্ত্রে গ্রহণ করেছেন।

প্রাচীন ভারতে রাজপুত্ররা বেদোপনিষদের সঙ্গে সঙ্গে দন্ডনীতির পাঠ নিতেন পন্ডিতদের থেকে। মহাভারতের শান্তিপর্বের ৩৭ অধ্যায়ে ভীষ্ম রাজনীতির পাঠ নিতেন বৃহস্পতি ও উশনার থেকে। বনপর্বে (৩২) দ্রৌপদী যুধিষ্ঠিরকে বলছেন দ্রুপদরাজ তার পুত্রদের বৃহস্পতিকথিত রাজনীতি শিক্ষা অধ্যয়নের জন্য এক ব্রাহ্মণের কাছে পাঠাতেন। আরও পরবর্তীকালে গল্পসাহিত্য পাঠে পঞ্চতন্ত্রে দেখা যায় দাক্ষিনাত্যের রাজা অমরশক্তি তার পুত্রদের নীতিশাস্ত্রশিক্ষার্থে পন্ডিত বিষ্ণুশর্মার কাছে পাঠান। শিক্ষাগুরুরা প্রায় সবাই ব্রাহ্মণ ছিলেন।

স্মৃতিশাস্ত্রে রাষ্ট্রনীতি: সংস্কৃত স্মৃতিশাস্ত্রগুলির মধ্যে রাষ্ট্রনীতি বিষয়ক সর্বশ্রেষ্ঠ গ্রন্থ হল কৌটিল্যপ্রণীত অর্থশাস্ত্র। কৌটিল্য প্রণীত এই গ্রন্থটি ১৫০ অধ্যায়ে, ১৫টি অধিকরণে বিভক্ত। গ্রন্থটিকে ম্যাকিয়াভেলীর The Prince —এর সাথে তুলনা করা হয়েছে। রাজার শাসনকার্যে সুবিধার জন্য এই গ্রন্থে লেখা হল বলা হয়েছে—

সর্বশাস্ত্রাণ্যনুক্রম্য প্রয়োগমুপলভ্য চ।
কৌটিল্যেন নরেন্দ্রার্থে শাসনস্যাবাবঃ কৃতঃ॥[৯]

প্রাচীন ভারতে প্রচলিত রাজতন্ত্রমূলক শাসন ব্যবস্থা এর বর্ণনীয় বিষয়। অর্থশাস্ত্র কিন্তু অর্থনীতি বিষয়ক শাস্ত্র নয়। বস্তুত এটি দণ্ডনীতিমূলক শাস্ত্র। কেন দণ্ডনীতিকে অর্থশাস্ত্র বলা হয়? এই প্রশ্নের উত্তরে স্বয়ং কৌটিল্য বলেছেন—

মনুষ্যাণাং বৃত্তিরর্থঃ মনুষ্যবতী ভূমিরিত্যর্থঃ।
তস্যাং পৃথিব্যাং লাভপালনোপায় শাস্ত্রমর্থশাস্ত্রমিতি॥[10]

মনুষ্যবতী ভূমির উপর অধিকারস্থাপন এবং তার যথাযথ সংরক্ষণ বিষয়ক আলোচনামূলক গ্রন্থ হল অর্থশাস্ত্র। চতুর্বর্গ (ধর্ম, অর্থ, কাম, মোক্ষ) লাভই ভারতীয় জীবনের মূল লক্ষ্য। কৌটিল্য কিন্তু অর্থকেই বেশি প্রাধান্য দিয়েছেন। কৌটিল্যের রাষ্ট্রনীতি বর্ণাশ্রম ধর্মের উপর প্রতিষ্ঠিত। স্বধর্মের উল্লঙ্ঘন ঘটলে সমাজে যাতে বর্ণসাঙ্কর্য বা কর্মসাঙ্কর্য না ঘটতে পারে সে জন্য রাজাকে সদা সতর্ক দৃষ্টি রাখতে হত। কৌটিল্য মনে করেন কোনো প্রজা যেন স্বধর্ম থেকে বিচ্যুত না হয়। *তস্যাতিক্রমে লোকঃ সঙ্করাদুচ্ছিদ্যেত* কৌটিল্যের মতে আদর্শ রাজা তিনিই যিনি কামক্রোধাদি ও রিষড়্বর্গ ত্যাগ

করে জিতেন্দ্রিয় হবেন। প্রজাদের বিদ্যার উপদেশ দেবেন, প্রজাদের যোগক্ষেমের বিধান করবেন, গূঢ়পুরুষ নিয়োগের দ্বারা সমস্ত সংবাদ আপন দৃষ্টিগোচরে রাখবেন। এবিষয়ে কৌটিল্যের মত হল—

প্রজাসুখে সুখং রাজ্ঞঃ প্রজানাং তু হিতে হিতম্।
নাত্মপ্রিয়ং হিতং রাজ্ঞঃ প্রজানাং তু প্রিয়ং হিতম্॥[11]

কৌটিল্যের রাষ্ট্রনীতি সচিবায়ত্ত রাজতন্ত্র বিষয়ক। কারণ রাজতন্ত্র প্রতিষ্ঠিত থাকলেও রাজ্যশাসনের মুখ্য ভার ছিল মন্ত্রীদের ওপর। এছাড়াও বিভিন্ন পদে নিযুক্ত ছিলেন অধ্যক্ষ, নাগরিক, গ্রামাধ্যক্ষ, সর্বাধ্যক্ষ প্রমুখ। কৌটিল্যের রাজনীতিতে স্বেচ্ছাচারিতার কোনো অবকাশ ছিল না। দেওয়ানী এবং ফৌজদারী মামলার সর্বাধ্যক্ষ হিসেবে রাজাই গণ্য হতেন। বিচারের ক্ষেত্রে অপরাধীকে শাস্তিস্বরূপ দণ্ড দেওয়ার রীতি ছিল। রাজপদ দেবদৃষ্ট হলেও কৌটিল্য গণতান্ত্রিক পদ্ধতিতেই বিশ্বাসী ছিলেন। রাজার পররাষ্ট্রনীতিও অর্থশাস্ত্রে আলোচিত হয়েছে। রাজার একটি বড় কর্তব্য প্রতিবেশী এবং বিদেশী রাজদের কাজকর্মের দিকে সতর্ক দৃষ্টি রাখা এবং প্রয়োজনে যুদ্ধ করা।

কৌটিল্যকে অনুসরণ করে বলা যায় যে, প্রাচীন ভারতীয় শাসনব্যবস্থা আধুনিক আমলা তন্ত্রের ন্যায় বিভিন্ন স্তরে বিন্যস্ত ছিল। আধুনিক রাষ্ট্রের মতোই তৎকালে বিভিন্ন দপ্তর ছিল। রাজকর্মচারীগণ যাতে রাজার অর্থ আত্মসাৎ করতে না পারে তার জন্য দপ্তরে রাজকর্মচারী নিয়োগের ক্ষেত্রে উপযুক্ত ব্যবস্থা নেওয়া হত। যথাযথ দণ্ডপ্রয়োগের মাধ্যমে অপরাধীদের শাস্তি দিয়ে রাজাকে কণ্টকশোধনের উপদেশ দিয়েছেন কৌটিল্য। দণ্ডনীতির অপপ্রয়োগ হলে সমাজে মাৎস্যন্যায়ের প্রাদুর্ভাব ঘটে। এই একই ভাবনার প্রতীতি রয়েছে মনুসংহিতায়। রাজনীতিতে মণ্ত্রণা অতীব গুরুত্বপূর্ণ। তা যাতে প্রকাশিত না হয় সেজন্য যত্নবান হতে নির্দেশ দেন কৌটিল্য। বন্ধ গৃহে রাজা মণ্ত্রণা করবেন যেখানে কাক পক্ষীও প্রবেশ করতে পারবে না।

নাস্য গুহ্যং পরে বিদুঃ ছিদ্রং বিদ্যাৎ পরস্য চ।
গূহেৎ কূর্ম ইবাঙ্গানি মৎস্যাদ্বিবৃতমাত্মনঃ॥
যথা হ্যশ্রোত্রিয়ঃ শ্রাদ্ধং ন সতাং ভোক্তুমর্হতি।
এবমশ্রুতশাস্ত্রার্থো ন মাণ্ত্রং শ্রোতুমর্হতি॥[12]

রাজার গোপনীয় বিষয় শত্রুরা জানবেনা, কিন্তু শত্রুর ছিদ্র রাজাকে জানতে হবে। কচ্ছপের মত রাজা নিজের (আশু) করনীয় ব্যাপার গুলিকে গোপন রাখবেন। যেমন বেদজ্ঞানহীন ব্যক্তি সজ্জনের শ্রাদ্ধ ভোগ করার যোগ্য নয়, ঠিক তেমনভাবে রাজনীতি শাস্ত্রের অর্থ কখনও শোনেননি এমন ব্যক্তি মন্ত্রণার বিষয়ে শোনার যোগ্য নয়। অতএব মন্ত্রণা করবেন যে সব মন্ত্রীরা তারা অভিজ্ঞ হবেন, এক্ষেত্রে শাস্ত্রজ্ঞানহীন ব্যক্তিদের কোনো স্থান নেই।

শুক্রাচার্য রাষ্ট্রনীতি চিন্তাকে সুসংহত রূপে শুক্রনীতিসার গ্রন্থ রচনা করেন। সেখানে প্রথমেই বলা হয়েছে লোকস্থিতির জন্য রাজার নীতিশাস্ত্রজ্ঞান থাকা চাই।

সর্বোপজীবিকং লোকস্থিতিকৃন্নীতিশাস্ত্রকম্।
ধর্মার্থকামমূলকং হি স্মৃতং মোক্ষপ্রদঃ ততঃ।[13]

এই গ্রন্থের আলোচ্য বিষয় ইন্দ্রিয়জয়, যুবরাজের লক্ষণ, রাষ্ট্রের লক্ষণ, রাজার কর্তব্য, সহায় রাজার সমৃদ্ধি ও অসহায় রাজার বিপত্তি, প্রজাদের বশীভূত করার উপায়, উপায়চতুষ্টয়, ষাড়গুণ্য প্রভৃতি রাষ্ট্রনীতিমূলক বিষয়ের আলোচনা রয়েছে। এই গ্রন্থে গুণের শ্রেষ্ঠত্ব স্বীকার করা হয়েছে। সমাজ বর্ণাশ্রমধর্মের দ্বারা নিয়ন্ত্রিত হলেও গুণকে কোনোভাবে অমর্যাদা করা হয়নি।

খ্রীষ্টিয় সপ্তম শতাব্দীর কাছাকাছি ১৯ সর্গে আচার্য কামন্দকি কামন্দকীয় নীতিসার নামক গ্রন্থ রচনা করেন। এই গ্রন্থে গ্রন্থকার কৌটিল্যকে গুরু মেনে পররাষ্ট্র বিষয়ক নীতিগুলিকে বিস্তৃতভাবে আলোচনা করেছেন। কোন কোন শত্রুর সঙ্গে কিরূপ অস্ত্র দ্বারা যুদ্ধ করা উচিৎ নয়, রাজকর্মচারীর জীবিকা, দূত, মণ্ত্রণা, ব্যসন, রাজমণ্ডল, সন্ধি, ইন্দ্রিয়জয় প্রভৃতি বিষয়ে আলোচনা করা হয়েছে।

কামন্দকি রাজাকে জ্ঞানীদের থেকে শাস্ত্রজ্ঞান আহরণ করতে বলেছেন। কারণ রাজা অসংজিতেন্দ্রিয় হলে প্রজাদের অবস্থা কান্ডারী বিহীন নৌকার মত হয়—

যদি ন স্যান্নরপতিঃ সম্যঙ্ নেতা ততঃ প্রজাঃ।
অকর্ণধার জলধৌ বিপ্লবেতেহ নৌরিব॥[14]

কামন্দকি এই গ্রন্থে চাতুর্বর্ণ্যের জীবিকা-সংস্থানের উপায়, অমাত্য, কোষ, রাষ্ট্র, দুর্গ, সপ্তাঙ্গ, দূত, মন্ত্রণা, ব্যসন, রাজকর্মচারীদের বিপথগামিতা ইত্যাদির আলোচনা আছে।

এছাড়াও কয়েকটি গুরুত্বপূর্ণ গ্রন্থ হল—

মন্ত্রী চণ্ডেশ্বর মিথিলার রাজা হরিসিংহের আদেশে ‘রাজনীতিরত্নাকর’ গ্রন্থ রচনা করেন। ১৬টি তরঙ্গে বিভক্ত এই গ্রন্থে রাজনীতি শাস্ত্র বিষয়ক সমস্ত আলোচনা পাওয়া যায়। ১৩৭০ খ্রীষ্টাব্দের পর ভবেশ মিথিলার সিংহাসনে বসেন। চণ্ডেশ্বর তার অমাত্য ছিলেন। রাজার উৎপত্তি, তাঁর অভিষেক, মন্ত্রণা, মন্ত্রী, ব্যসন, অমাত্য, স্বরাষ্ট্র ও পররাষ্ট্রনীতি প্রভৃতি রাজনৈতিক বিষয়-আশয় এই রাজনীতিমূলক গ্রন্থে আলোচিত হয়েছে।

- যশস্তিলকচম্পূর রচয়িতা জৈন পণ্ডিত সোমদেব ১০ম শতকের কাছাকাছি সময়ে ‘নীতিবাক্যামৃত’ নামে রাজনীতির গ্রন্থ রচনা করেন। জৈনধর্মের অনুশাসনের প্রভাব গ্রন্থে স্পষ্ট। রাষ্ট্রশাসন ও যুদ্ধের থেকেও রাজার আচরণের উপর শাস্ত্রকার অধিক প্রাধান্য দিয়েছেন।
- জৈন হেমচন্দ্র সূরী (১০৮৮ - ১১৭২) 'লঘু অর্হন্নীতি' নামক রাজনীতি শাস্ত্র রচনা করেন। শ্লোকাকারে রচিত এই গ্রন্থটিতে রাজনীতির অনেক বিষয় আলোচিত হয়েছে।
- ধারাধিপতি ভোজরাজ একাদশ শতকের প্রথম দিকে ‘যুক্তিকল্পতরু’ ও চাণক্যনীতি’ নামক দুটি গ্রন্থ রচনা করেন। প্রথমটিতে সাধারণ রাজনীতি এবং দ্বিতীয়তে চাণক্যের রাজনীতির বিবিধ দিক আলোচিত হয়েছে।

উপসংহার: মনে রাখা প্রয়োজন যে প্রাচীন ভারতের রাজনীতি বা দণ্ডনীতি হল আধুনিক যুগের রাষ্ট্রনীতি বা রাষ্ট্রবিজ্ঞান। ভারতীয় রাষ্ট্রনীতির আলোচনা প্রসঙ্গে স্মৃতিশাস্ত্রগুলি বিশেষ ভূমিকা পালন করেছে। তবে স্মৃতিশাস্ত্রে গৃহ্য সূত্রের উপাদান আছে বলে রাষ্ট্রনীতি সংক্রান্ত বিষয়কে পৃথকভাবে আলোচনা করা হল। যেমন মনুসংহিতার সপ্তম অধ্যায়ের বিষয়বস্তু রাজধর্ম। যাজ্ঞবল্ক্যসংহিতার ব্যবহার অধ্যায় রাজনৈতিক আলোচনায় সমৃদ্ধ। এই আলোচনার ধারা বৈদিক এবং স্মৃতি শাস্ত্রের অধ্যায় পেরিয়ে লৌকিক সংস্কৃতসাহিত্যের আলোচনায় মহাকাব্যগুলিতে বিক্ষিপ্তভাবে প্রবহমান। মহাকবি কালিদাসের রঘুবংশ ও কুমারসম্ভব, মাঘের শিশুপালবধ, ভারবির কিরাতার্জুনীয়, কুমারদাসের জানকীহরণ, শ্রীহর্ষের নৈষধচরিত, ভট্টির ভট্টিকাব্য প্রমুখ মহাকাব্যগুলি বিক্ষিপ্ত ভাবে রাজনীতিমূলক উপদেশে সমৃদ্ধ।

Endnotes

1. *ঋগ্বেদ* – ১০/।
2. *মনুসংহিতা* – ৭/৪১।
3. *ঐতরেয়ব্রাহ্মণ* – ৮/১৫।
4. *শতপথব্রাহ্মণ* – ৫/৮/১/১৪।
5. *অথর্ববেদ* – ১/৯, ৩/৪, ৪/২২।
6. *অথর্ববেদ* – ৭/৩১/১।
7. *মনুসংহিতা* – ৭/৪৭।
8. *যাজ্ঞবল্ক্যসংহিতা*, আচার অধ্যায়, বালক্রীড়াটীকা – ৩০৭, ৩২৩।
9. *অর্থশাস্ত্র* – ১/১০/১৪।
10. *অর্থশাস্ত্র* – ১৫/১/১।
11. *অর্থশাস্ত্র* – ১/১৮/১।

12. *অর্থশাস্ত্র* – ১/১৫/৮।
13. *শুক্রনীতিসার* – ১/৫।
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Abstract: ভারতীয় মনন ধারায় ইংরেজী শব্দ 'History' অর্থে 'ইতিহাস' শব্দ প্রযোজ্য হয় না, তেমনি ইংরেজি 'Philosophy' অর্থে 'দর্শন' শব্দ ও 'Religion' অর্থে ধর্ম শব্দও প্রযোজ্য হয় না, এমনকি 'Nationalism' অর্থে ভারতীয়দের জাতীয়ত্বও বোঝায় না। যদিও ভারতবর্ষের সন্ততি অর্থাৎ ভারতী হয়েও ভারতীয় মনন ধারায় ধর্ম দর্শন ইতিহাস জাতীয়ত্ব হিন্দুত্ব ভারতীয়ত্ব যথাযথ মনন চিন্তন না করেই আরব সাম্রাজ্যবাদ পাশ্চাত্য খ্রীষ্টান সাম্রাজ্যবাদ বামৈস্লামিক অপসংস্কৃতির বুনিয়াদে অপব্যাখ্যার ফাঁদে তথাকথিত অধিকাংশ যুবসমাজের চিন্তন মনন নিবন্ধীকরণ হয়ে আছে। তারফল স্বরূপ স্বাধীনতার ৭৭ বছর পরও ভারতীদের যে স্বতন্ত্রতা আত্মশক্তিতে ভরপুর অন্তর্মুখী পরমাত্মামুখী বিবর্তনশীল অনুসন্ধিৎসামূলক সৃজনশীল দেবত্বস্বরূপ মুক্তমনন তা যেন আজও পরাধীনতার নাগপাশে তামসিকতার অন্ধকারে নিমজ্জিত। প্রকৃতপক্ষে ভারতীয় মনন ধারায় ধর্ম দর্শন ইতিহাস জাতীয়ত্ব হিন্দুত্বের মূল ভিত্তি বিনাশশীল কোন জড় বস্তু নয় বরং এক অখণ্ড সর্বব্যাপী চিরন্তন চেতন আধার।

Keywords: ধর্ম, বিবর্তন, শাস্ত্র, কর্তব্য, জ্ঞান, আত্মা, ভারতী

সর্বব্যাপী চিরস্থায়ী চেতন আধারকে উপজীব্য করেই ভারতের সন্ততিরা ধর্ম দর্শন ইতিহাস জাতীয়ত্ব হিন্দুত্ব ইত্যাদি তত্ত্ব বিদ্যা কৌশল প্রভৃতির অনুসন্ধানে গবেষণায় বিচারে রত হয়েছেন। তাই চেতন আধারে আধারিত দ্রষ্টাস্বরূপ ভারতীদের দ্বারা আবিষ্কৃত অনুভবলব্ধ চিরন্তনজ্ঞানলব্ধ তত্ত্ব বিদ্যা কৌশল রণনীতি সমাজনীতি অর্থনীতি ইত্যাদির কালজয়ী চিরন্তন চিরনতুন সার্বজনীন সর্বকল্যাণমুখী সর্বব্যাপী গ্রহণ যোগ্যতা যেমন রয়েছে আবার ভারতীদের ধর্ম ইতিহাস দর্শন হিন্দুত্ব জাতীয়ত্ব যাবতীয় জ্ঞান-বিজ্ঞান পরম্পরার যথাযথ ধারণা গবেষণা বিচারের জন্য অন্তর্মুখী গভীর থেকে গভীরতর গহনগভীরে অন্বেষণে চেতন পরমাত্মাস্বরূপ পূর্ণতাস্বরূপ ধর্ম ভাবনার রহস্য উন্মোচন হওয়ার প্রয়োজন রয়েছে স্ব অনুভবে মননে। আর এই অখণ্ড সর্বব্যাপী পূর্ণতাস্বরূপ চেতন ধর্ম রহস্য উন্মোচনের এক গবেষণাগার এই ভারতবর্ষ আর এই গবেষণাগারে নিরন্তর সুগভীর একাগ্রতার সঙ্গে ভারতীদের অন্তর্মুখী মনন সর্বব্যাপী অবিনাশী চেতন সত্যের গবেষণায় রত থেকে মানবকল্যাণমুখী বিবিধ জ্ঞান বিজ্ঞানের রহস্য উন্মোচিত হয়েছে স্বতন্ত্রতা স্বশক্তিতে। বলাবাহুল্য প্রতিগৃহে পাড়ায় পাড়ায় এই গবেষণাগার ছিল। ভারতীদের এই গবেষণাগার যজ্ঞকুণ্ড হোমকুণ্ড দেবালয় মন্দির উপাসনালয় গুরুগৃহ পাঠশালা ইত্যাদি নামে পরিচিতি পেয়েছে। এইসকল গবেষণাগার চেতন আধারে আধারিত হয়ে সদা সর্বদা অখণ্ড সর্বব্যাপী চিন্ময়ী শক্তির অনুসন্ধানে লিপ্ত থেকে জ্ঞান বিজ্ঞানের বিবিধ বিষয় উন্মোচনের মধ্যে দিয়ে মনুষ্যত্ব জীবনের বিবর্তনের অন্তিম পূর্ণতার মাত্রায় প্রাণ প্রতিষ্ঠার কার্যকলাপ চালাত। ভারতের সন্ততিরা অন্তর্মুখী সর্বব্যাপী অবিনাশী পরমাত্মা স্বরূপ চেতনের দিকে ঝুঁকেছে জীবনের বিবর্তনের মধ্যে দিয়ে মনুষ্যত্বের যে অনন্ত পূর্ণতাস্বরূপ উন্নতির সম্ভাবনা রয়েছে তার জাগরণ নিমিত্ত। তাই তাঁরা এমন ভাবে যজ্ঞকুণ্ড হোমকুণ্ড মন্দির দেবগৃহ দেববিগ্রহ বাসস্থান নির্মাণের কৌশল আবিষ্কার করেছেন যেখানে অবস্থান করে জীবনের বিবর্তনের উচ্চতর সম্ভাবনাকে সহজে তড়ান্বিত করা সম্ভব হয় তেমনি আহার আচার-অনুষ্ঠান সংস্কৃতি পারিবারিক বৈবাহিক সামাজিক নিয়ম নীতি শাসন পদ্ধতি খাদ্যাভ্যাস কর্তব্য স্বধর্ম

এমনকি মৃত্যু সবকিছুরই এমন কাঠামো পদ্ধতি উপায় আবিষ্কার করেছেন যাতে চেতনমুখী জীবনের বিবর্তনের পথ অনন্ত পূর্ণতাস্বরূপ সম্ভাবনায় অতি সহজে তড়ান্বিত করা সম্ভব হয়। আজ ভারতবর্ষে সরকারী কর্মচারী রবিবার ছুটি উপভোগ করে কিন্তু একটা সময় আরবসাম্রাজ্যবাদের আগে পর্যন্তও স্ব স্ব কার্যে কর্তব্যরত কর্মচারীরা পূর্ণিমা আমাবস্যা তিথিতে স্ব কর্ম থেকে বিরত থাকত কারণ ঐ দিনগুলিতে প্রাকৃতিক ভাবে জীবনের বিবর্তনের উচ্চতর মাত্রা বা সম্ভাবনায় সহজে উত্তরণ সম্ভব হয় সেই কারণে ঐ দিনগুলিতে দেবালয়ে অথবা মন্দিরে অথবা নিজগৃহে স্ব স্ব ইষ্ট দেবতার সম্মুখে বসে জীবনের বিবর্তনের উচ্চতর সম্ভাবনায় মনোনিবেশ করতেন। জীবনের বিবর্তনের এই পথকে বলা হয় ধর্মপথ যা রাজপথও বটে। জীবনের জীবনস্বরূপ আত্মা রূপ ধর্ম রহস্য উন্মোচনের বিবিধ উপায় সাধন পদ্ধতি এই ভারতভূমিতে আবিস্কৃত ও বিচারিত হয়েছে। আর সেই চেতনমুখী জীবনের জীবনস্বরূপ কেন্দ্রিক বিবর্তনের প্রতিকূল বিরোধী যা কিছু সবই ধর্মহীন অর্থাৎ অধর্ম বলে পরিগণিত হয়েছে। ভারতের নিজস্ব যা কিছু সবই চেতনমুখী জীবনের জীবন স্বরূপ চেতনরূপ ধর্মকেন্দ্রিক। অথচ আরব সাম্রাজ্যবাদের এবং পাশ্চাত্য খ্রীষ্টান সাম্রাজ্যবাদের ‘God’ অর্থে ভগবান বিশ্বাসী ‘Religion’ এর দৃষ্টিকোণ থেকে ভারতীয় মনন ধারায় বিচারিত অনুসন্ধিৎসা মূলক গবেষণালব্ধ সাক্ষাৎ অনুভবে অনুভাবিত পুরুষার্থ স্বরূপ সর্বব্যাপী চেতন অবিনাশী আত্মা কেন্দ্রিক ধর্মকে ব্যাখা করার অপচেষ্টা দীর্ঘসময় ধরে ভারতবর্ষে হয়ে এসেছে এবং হচ্ছে। শুধুমাত্র জড়বুদ্ধি নির্ভর বামৈস্লামিক সংগঠন গুলি মূলতঃ আরব সাম্রাজ্যবাদ ও পাশ্চাত্য সাম্রাজ্যবাদ কর্তৃক যে Religion, সেই ভাবধারাকে মাথায় রেখে ধর্মনিরপেক্ষতার ধ্বজা উড়িয়ে পুরুষার্থ স্বরূপ ভারতীয় মনন ধারায় বিচারিত চেতনমুখী জীবনের জীবনস্বরূপ এবং সেই চেতনমুখী জীবনের বিবর্তনের উচ্চতর সম্ভাবনার কাণ্ডারী যে সত্য সনাতন সর্বব্যাপী চিৎ অস্তিত্ব তা অনুভব ও পর্যবেক্ষণ নিমিত্ত যে সব সাধন পদ্ধতি উপায় হাতিয়ার ও প্রমাণ স্বরূপ শাস্ত্রসমূহ তার প্রতি বিশ্রদ্ধা ও ভারতীদের ধর্ম মনন অনুসন্ধিৎসাকে বিবিধ উপায়ে কলূষিত করতে সক্ষম হয়েছে এই কারণেই আমরা ভারতবর্ষের সন্ততি অর্থাৎ ভারতী বটে কিন্তু চেতনমুখী বিবর্তনের যাত্রাপথ অর্থাৎ ধর্মপথ থেকে সরে গিয়ে জড়বস্তুর অধীনস্থ হয়ে তামসিকতার অন্ধকারে চলছি অর্থাৎ ভারতীয় মনন ধারায় বিচারিত গবেষিত প্রমাণিত সাক্ষাৎ অনুভবে অনুভাবিত পুরুষার্থ স্বরূপ সর্বব্যাপী চিৎ রূপ ধর্মকে বিশ্বাসে ভক্তিতে শ্রবণে মননে নিদিধ্যাসনে অনুসন্ধানরত বা অভ্যাসরত না থাকার দরুণ। তাছাড়া আমরা যদি ধর্মপ্রাণ হয়ে জীবনের বিবর্তনের ঊর্ধ্ব অনন্ত সর্বব্যাপী সম্ভাবনাকে অনুসন্ধানে মননে রত না হই তাহলে জীবনের বিবর্তন সম্ভব নয় এবং জীবনের জীবন স্বরূপ পূর্ণতার মাত্রাকে কখনই সাক্ষাৎ অনুভব ও পর্যবেক্ষণ করা সম্ভব হবে না, অমৃতের পুত্র (সন্তান) হয়েও ছায়া শীতল শান্তির অসীম নিরালয় থেকে বঞ্চিত হব। এটা তো সত্যি প্রযুক্তির নব নব উন্নতিতে অজস্র জড়বস্ত সংগ্রহ করছি বটে কিন্তু তা কেবলমাত্র আমাদের জীবনে সুখ স্বাচ্ছন্দ্য এনে দিচ্ছে বটে কিন্তু জীবনের বিবর্তন-পরিবর্তন করতে সক্ষম হয় না। এই বিষয়ে ভারতের সন্ততিদের স্পষ্ট ধারণা থাকায় তারা বাহ্য জড় বস্তুকে এমনভাবে প্রাণ প্রতিষ্ঠা করে গ্রহণ করত সেগুলো তাদের জীবনের বিবর্তনের উচ্চতর সম্ভাবনাকে তড়ান্বিত করতে সক্ষম হয় এবং প্রয়োজনীয় গ্রহণীয় জড়বস্তুসমূহে আসক্তির বশবর্তী হয়ে চেতনমুখী জীবনের বিবর্তনের উচ্চতর সম্ভাবনা যাতে নিম্নগামী না হয় অর্থাৎ জড় বুদ্ধি জড় মন জড় শরীর এবং তাদের প্রয়োজনে সংগৃহীত জড়বস্তুসমূহের অধীনস্থ হয়ে চলতে না হয় তার জন্য বিবিধ পদ্ধতি উপায় কৌশল অবলম্বনপূর্বক সচেতন সজাগ দৃষ্টিভঙ্গি নিয়ে চলত। এছাড়া সমত্ব উদারতা একতা শান্তি অখণ্ডতা জড়বস্ত এনে দিতে পারে কি? পারে না, সূক্ষ্ম থেকে সূক্ষ্মতর সর্বব্যাপী চিৎ পরম আত্মার অনুভব ও পর্যবেক্ষণেই প্রকৃতপক্ষে চিরন্তন সমত্ব উদারতা একতা অখণ্ডতা অভেদ ভাবনার জাগরণ হয়। সর্বব্যাপী অবিনাশী চেতনের অনুভব ও পর্যবেক্ষণ নিমিত্ত সাধনায় রত হওয়াই ধর্মপথে পদার্পণ। তাই একতা সমত্বের খোঁজেও ধর্মপথে পদার্পণের মধ্যে দিয়ে ধর্ম রহস্য উন্মোচনের প্রয়োজনীয়তা রয়েছে। নচেৎ ভণ্ড উদারতা সমত্ব একতা শান্তি ধর্মনিরপেক্ষতা দেখানোর অর্থ জীবনের বিবর্তনের

যে উচ্চতর সম্ভাবনা রয়েছে সে পথ থেকে বিচ্যুত হয়ে মনুষ্যত্বের চরম বিকাশের অন্তর্মুখী যাত্রা পথ অর্থাৎ ধর্মপথ থেকে সরে গিয়ে জীবনের জীবনস্বরূপ সর্বব্যাপী চিৎ রূপ অস্তিত্বের স্বরূপ পর্যবেক্ষণ ও অনুভব থেকে বঞ্চিত হয়ে জড় বুদ্ধি মনের অধীনস্থ হয়ে থাকা আর তা নিশ্চয়ই প্রগতিশীলতার পরিচয় হতে পারে না। তাছাড়া যদি ভারতবর্ষের সন্ততি হয়ে ধর্মপথে পদার্পণ না করে ধর্ম রহস্য উন্মোচনের মধ্যে দিয়ে জীবনের বিবর্তনের উচ্চতর সম্ভাবনার জাগরণ না ঘটিয়ে ভণ্ড প্রগতিশীলতা ধর্মনিরপেক্ষতার ধ্বজা উড়াই তাহলে তার থেকে দুর্দশা কি বা হতে পারে। জীবনের বিবর্তনের উচ্চতর সম্ভাবনায় (যা 'স্বর্গ'$_{ক}$ এবং 'ব্রহ্ম'$_{খ}$ নামে পরিচিতি পেয়েছে) বিকাশ নিমিত্ত যে ভারতীয় সভ্যতা সংস্কৃতি জ্ঞান বিজ্ঞানের গৌরবময় ঐতিহ্য ও পরম্পরার পরিচয় রয়েছে তা আজও পুনরুত্থান সম্ভব যদি প্রত্যেক ভারতবাসী, যে, যে অবস্থায় রয়েছে সেই অবস্থাতেই অন্তর্মুখী হয়ে ধর্মপথে পদার্পণ করে ধর্মপ্রাণ হয়ে জীবনের বিবর্তনের মধ্যে দিয়ে যাবতীয় কর্মকাণ্ড -সংস্কৃতি জ্ঞান-বিজ্ঞান, বিবিধ বিদ্যার বিকাশে মনোনিবেশ করলেই তা সম্ভব। ভারতীয় সভ্যতা চেতন আধারে আধারিত তাই চেতনমুখী বিবর্তনের মধ্যে দিয়েই যথার্থ উন্নতি সম্ভব।

এখন দেখা যাক সনাতন অবিনাশী সর্বব্যাপী চিৎ আধারে আধারিত ভারতীয় শাস্ত্র সমূহে এই চিৎ ধর্ম রহস্য উন্মোচনের পথ অর্থাৎ চেতনমুখী জীবনের বিবর্তনের যাত্রাপথ যা চেতন রূপ ধর্মপথও বটে তা কিরূপে বিচারিত হয়েছে এবং কি রূপে ব্যক্ত হয়েছে? প্রথমেই বলা যায় ধর্ম শব্দটির দুই ভাবে ব্যুৎপত্তি নিষ্পন্ন হয়। ধৃ ধাতুর উত্তর কর্মবাচ্যে মন্ প্রত্যয় করে যা ধৃত হয় সেই অর্থে আর ধৃ ধাতুর উত্তর করণবাচ্যে মন্ প্রত্যয় করে যে শক্তি স্বরূপ গুণ দ্বারা যা কিছু ধৃত সেই অর্থে। বেদে ব্যুৎপত্তিগত এই দুই অর্থে ধর্ম শব্দের প্রয়োগ দেখা যায়। অমর কোষে বলা হয়েছে— "বৃষ-শ্রেয়স্ -সুকৃত - পুন্যের নাম ধর্ম"।[1] সেখানে আরো বলা হয়েছে "ঋক্, সাম, যজুঃ, এই তিন বেদের বিহিত যজ্ঞাদির নাম ত্রয়ীধর্ম্ম"।[2] আর "পুণ্য, যম অর্থাৎ শরীরসাধনাপেক্ষ কর্ম, ন্যায়, স্বভাব, আচার, সোমপানকর্ত্তা ধর্ম নামে অভিহিত"।[3] বেদ শাস্ত্রে যজ্ঞই ধর্ম। ঋগ্বেদের প্রথম মণ্ডলের ১৬৪ সুক্তের ৫০ মন্ত্রে স্পষ্ট বলা হয়েছে "দেবগণ যজ্ঞের দ্বারা অর্থাৎ পশুরূপ অগ্নির দ্বারা অগ্নিদেবতার যজ্ঞ করেছেন, কারণ এটাই প্রথম ধর্ম"।[4] আচার্য যাস্কও নিরুক্তে বলেছেন— ধর্ম যজ্ঞেরই নাম। যজ্ঞ কি? সে বিষয়ে নিরুক্তকারগণ বলেছেন– "যজ্ঞ শব্দের অর্থ যজনক্রিয়া"।[5] "যাচ্ঞ্রা ভবতীতি বা" এইরূপও যজ্ঞ শব্দের নির্বচন হয়। 'যাচ্ঞ্রাবিশিষ্ট অর্থাৎ যাতে যাচ্ঞ্রা আছে। যজ্ঞে অন্ন অর্থ প্রভৃতি অভীষ্ট বস্তুর যাচ্ঞ্রা আছে'।[6] চেতন আধারে আধারিত স্বর্গ রূপ জীবনের বিবর্তনের উচ্চতর সম্ভাবনায় বিবর্তন নিমিত্ত যজনক্রিয়া অর্থাৎ যাচ্ঞ্রাবিশিষ্ট যজ্ঞকর্মসমূহ নিষ্পন্ন হত। এই যজ্ঞ রূপ ধর্মের বিচার হয়েছে জৈমিনি রচিত মীমাংসাসূত্রে। "অথাতো ধর্মজিজ্ঞাসা" এই প্রারম্ভিক সূত্রে জৈমিনি জ্ঞাপন করেছেন যে বেদ অধ্যয়নের পর ধর্ম জিজ্ঞাসা কর্তব্য। আর ধর্ম জিজ্ঞাসার অর্থ বেদার্থবিচার। মনুসংহিতায় বলা হয়েছে— 'অর্থকামেষ্বসক্তানাং ধর্মজ্ঞানং বিধীয়তে। ধর্মং জিজ্ঞাসমানানাং প্রমাণং পরমং শ্রুতিঃ'।।২.১৩।। অর্থাৎ 'ধর্ম জিজ্ঞাসু ব্যক্তিগণের কাছে বেদই প্রকৃষ্ট প্রমাণ।

এখন প্রশ্ন জীব কেনই বা ধর্ম বিষয়ে বিচার করবে? ধর্ম অর্থ কাম মোক্ষ এই চতুর্বিধ পুরুষার্থ। ধর্ম পুরুষের(লিঙ্গ পুরুষ নয়) প্রয়োজন যেহেতু ধর্ম শ্রেয়ঃসাধন অর্থাৎ পুরুষার্থ লাভের উপায়। সকল সম্প্রদায় ধর্মকে স্বীকার করে অর্থাৎ প্রসিদ্ধ। অথচ ধর্ম বিষয়ে সংশয় রয়েছে কেউ বলেন চৈত্যবন্দনাদিই ধর্ম, আবার কেই বলেন যাগাদিই ধর্ম সুতরাং প্রসিদ্ধ সন্দিগ্ধ ধর্ম বিষয়ে জ্ঞানলাভ করার জন্য বিচার শাস্ত্র তথা বিচারের প্রয়োজন। জৈমিনি "চোদনালক্ষণোঽর্থো ধর্ম্মঃ" এই সূত্রে ধর্মের লক্ষণ জ্ঞাপন করেছেন। চোদনার অর্থ প্রবর্তনা বিধায়ক অথবা নিবর্তনা বিধায়ক বেদবাক্য। এই সূত্র দ্বারা ধর্মের লক্ষণ বা স্বরূপ এবং চোদনার প্রামাণ্য উভয় প্রতিজ্ঞাত হয়। বার্ত্তিককার শ্রীমৎ কুমারিলভট্টপাদ ধর্ম বিষয়ে বলেছেন— 'যে কর্ম ফল দ্বারাও অনর্থানুবন্ধী হয় না, কিন্তু যাহা কেবলমাত্র প্রীতিরই হেতু হইয়া থাকে, তাহাই ধর্ম্ম'।[7] মহর্ষি কণাদ বলেছেন— যতো

অভ্যুদয়নিঃশ্রেয়সসিদ্ধিঃ স ধর্ম্মঃ (বৈঃ দঃ ১।২)— যাহা হইতে ইহলোক ও পরলোকে ঐশ্বর্য্যাদি প্রাপ্তি ও মোক্ষলাভ হয়, তাহাই ধর্ম্ম।

অবশ্য কঠোপনিষদে স্পষ্টতঃ আত্মাই সূক্ষ্মধর্মরূপে জ্ঞাপিত হয়েছে।[7] আত্মাই শ্রেয়ঃ। শ্রীমদ্ভগবদ্গীতায় তৃতীয়াধ্যায়ে ৪২ সংখ্যক শ্লোকে বলা হয়েছে— 'স্থূল শরীর থেকে ইন্দ্রিয়াদি শ্রেয়ঃ, ইন্দ্রিয়াদি থেকে মন শ্রেয়ঃ, মন থেকে বুদ্ধি শ্রেয়ঃ, বুদ্ধি থেকে আত্মা শ্রেয়ঃ'।[8] অনন্ত অবিনাশী সর্বব্যাপী পরমাত্মাতেই মনুষ্যত্বের স্থিতি বা উদ্দেশ্য। শ্রীমদ্ভগবদ্গীতার তৃতীয় অধ্যায়ে নবম শ্লোকে আরও স্পষ্ট বলা হয়েছে 'যজ্ঞার্থে অর্থাৎ অবিনাশী চিৎ রূপ পরমাত্মার উদ্দেশ্যে নিষ্পন্ন কর্ম জীবের বন্ধনের কারণ হয় না'।[9] সুতরাং শুধুমাত্র জড় মন বুদ্ধির বশীভূত হয়ে কর্ম করেছ তো মরেছো, সর্বব্যাপী অবিনাশী চিৎ আত্মায় বিশ্বাসে ভক্তিতে শ্রবণে মননে নিদিধ্যাসনে সমর্পণরত বা অভ্যাসরত বা অনুসন্ধানরত হয়ে অর্থ ইত্যাদি অভীষ্ট প্রয়োজনে কর্ম নিষ্পন্ন করাই ধর্ম তা যজ্ঞও বটে। বৃহদারণ্যকোপনিষদের তৃতীয় অধ্যায়ে সপ্তম ব্রাহ্মণে এই সর্বব্যাপী আত্মা রূপ সূক্ষ্ম ধর্ম বিষয়ে বলা হচ্ছে— 'যিনি পৃথিবীতে অবস্থিত ও পৃথিবীর অভ্যন্তরস্থ এবং পৃথিবী যাহাকে জানে না; পৃথিবী যাহার শরীর, এবং যিনি অভ্যন্তরে থাকিয়া পৃথিবীকে পরিচালিত করিতেছেন; তিনিই তোমার জিজ্ঞাসিত অবিনাশী অন্তর্যামী আত্মা'।[10] শ্রীমদ্ভগবদ্গীতার ১৮ অধ্যায়ের ৬১ সংখ্যক শ্লোকে ভগবান শ্রীকৃষ্ণ অর্জুনকে বলেছেন— 'ঈশ্বর প্রাণিসমূহের হৃদয়ে বাস করিয়া মায়া দ্বারা যন্ত্রারূঢ় কাষ্ঠপুত্তলিকার ন্যায় তাহাদিগকে ভ্রমণ করাইতেছেন'।[11] মহাভারতের বনপর্বে দ্বাদশাধিকত্রিশততম অধ্যায়ের ১১৬ সংখ্যক শ্লোকে পথ কি? ধর্মরাজ যক্ষের এই প্রশ্নের উত্তরে যুধিষ্ঠির বলেন— 'তর্কের স্থিরতা নাই, বেদ সকল ও স্মৃতিসমূহ ভিন্ন ভিন্ন প্রকার, মুনিও একজন নহেন, তাঁহাদের মতও বিভিন্ন (অথবা) মুনিও একজন নহেন যে, তাঁহার মতই একমাত্র প্রামাণ্য। আর ধর্মের তত্ত্ব জ্ঞানগুহায় বিলীন হইয়াছে; অতএব মহাজন যে পথে গমন করিয়াছেন, সেই পথই পথ'।[12] সুতরাং ধর্ম রহস্যের উন্মোচন মহাজনদের পথ ধরে অন্তর্মুখী অভিযানে হৃদয়স্থিত জ্ঞানগুহাতেই সম্ভব যেখানে পরিদৃশ্যমান নশ্বর জগৎ সংসার ও যাবতীয় তত্ত্ব তথা ধর্মতত্ত্ব বিলীন হয়ে যায়। উপনিষদে যা থেকে শাস্ত্রসমূহ ইত্যাদি যাবতীয় তত্ত্ব নিঃশ্বাস প্রশ্বাসের মত নির্গত হয়[13] আবার যে আধারে সব বিলীন হয়ে যায় সেই অবিনাশী আত্মাই সূক্ষ্ম ধর্ম রূপে প্রতিপন্ন হয়েছে কিন্তু ন্যায় বৈশেষিক দর্শন মতে ২৪টি গুণ পদার্থের মধ্যে ২২ সংখ্যক গুণ ধর্ম, ২৩ সংখ্যক গুণ অধর্ম যা আত্মায় উৎপন্ন হয়। তর্কসংগ্রহকার অন্নংভট্ট বলেছেন— 'বেদ বিহিত কর্মানুষ্ঠানের ফলে আত্মাতে যে গুণ উৎপন্ন হয়, তাকে ধর্ম বলা হয়'।[14]

'বেদে যে সকল কর্ম নিষিদ্ধ হয়েছে, সে সকল কর্মের অনুষ্ঠান করলে আত্মাতে যে গুণ উৎপন্ন হয় তার নাম অধর্ম'।[15] মনুসংহিতাকার মনু দ্বাদশ অধ্যায়ের ১০৬ সংখ্যক শ্লোকে স্পষ্ট ভাষায় বলেছেন— 'বেদোক্ত ধর্ম উপদেশ সমূহ যে বেদশাস্ত্রের অবিরোধী বা অনুকূল তর্কের সাহায্যে অনুসন্ধান করেন বা নিরূপণ করেন তিনিই বেদের ধর্ম অবগত হন অর্থাৎ তার নিকট ধর্ম রহস্য উন্মোচিত হয়'।[16] অবশ্য তাকে প্রত্যক্ষ অনুমান শাস্ত্র এবং নানাপ্রকার বিধিনিষেধ যুক্ত স্মৃতি প্রভৃতি এই তিন প্রমাণ সম্যকভাবে জানা প্রয়োজন ধর্মের নিশ্চিত সিদ্ধান্ত অবগত হতে মনু এমনই বলেছেন মনুসংহিতার দ্বাদশ অধ্যায়ের ১০৫ সংখ্যক শ্লোকে।[17] বেদান্তে দৃগ্দৃশ্যবিবেক ও "তত্ত্বমসি"(ছাঃ ৬।৮।৭) অর্থাৎ 'তুমি সেই ব্রহ্ম' বাক্যার্থ বিচার দ্বারা হৃদয়স্থিত ধর্ম রহস্য উন্মোচিত হয়েছে। দৃগ্দৃশ্যবিবেক কি? 'জগৎময় যে রূপ যা দেখছি তা দৃশ্য বস্তু, দেহও বাহ্য বিষয়ের ন্যায় দেখি আর দেহ আর এই দৃশ্য জগৎ দেখছি চক্ষু দ্বারা সুতরাং চক্ষু দ্রষ্টা; কিন্তু চক্ষু আবার দৃশ্য বস্তু, মন তার দ্রষ্টা কারণ মন সচেষ্ট থাকলে নেত্র আছে ও কার্যে প্রবৃত্ত হচ্ছে বুঝতে পারা যায়। আবার মন বা মনোবৃত্তিসমূহ দৃশ্য, সাক্ষী বা কুটস্থচৈতন্য দ্রষ্টা বা প্রকাশক। সেই সাক্ষী বা কূটস্থচৈতন্য কিন্তু দ্রষ্টাই থাকে, কখনো কারও দৃশ্য হয় না'।[18] সত্ত্ব রজঃ তমঃ এই ত্রিগুণে ত্রিগুণাত্মক জগতের সববস্তুই ত্রিগুণাত্মক তবে শরীরী জীবে যে গুণের আধিক্য থাকে সেই গুণ

অনুসারে ধর্ম ও ক্রিয়া প্রকটিত হয় অর্থাৎ জীব সেইরূপ স্বভাব[19] প্রাপ্ত হয় তা তার স্বধর্মও বটে। এই ত্রিগুণ থেকে মুক্ত হওয়ার নিমিত্ত অর্থাৎ কূটস্থচৈতন্যস্বরূপে জীবনের বিবর্তন নিমিত্ত যা কিছু আচার সংস্কার সাধনা উপাসনা নিত্য নৈমিত্তিক বিবিধ কর্ম সবই ধর্মও বটে। অসুস্থ পিতা মাতার সেবা করা শাস্ত্রোপদিষ্ট ধর্ম আবার একজন অধ্যাপকের অধ্যয়ন অধ্যাপনাও স্বধর্ম। কিন্তু অনেক সময় দুই বা ততোধিক শাস্ত্র উপদেশ একসাথে উপস্থিত হয়ে পরস্পর বিরুদ্ধ হয়ে কর্তব্য বিমূঢ় ধর্ম সংকট উপস্থিত হয় অর্থাৎ কোন কর্তব্য বা ধর্মটি পালন করা উচিত? কোন কর্তব্য বা ধর্মটি পালন করা উচিত নয় এইরূপ ধর্ম সংকটে ত্রিগুণাতীত কূটস্থ চৈতন্যস্বরূপ আধারে আধারিত হয়ে নিস্ত্রৈগুণ্য হয়ে আত্মতুষ্টিতে কর্তব্য নির্ণয়ই যথার্থ হয়। মহাভারত এমন একখানা শাস্ত্র যেখানে ধর্ম সংকটে করণীয় কর্তব্য বা ধর্মের বিস্তৃত বিচার উত্থাপিত হয়েছে বিবিধ উপাখ্যান ও কাহিনী, ইতিহাস উপস্থাপনের মধ্যে দিয়ে।

যুদ্ধক্ষেত্রে অর্জুনের কুল রক্ষা জনিত কুলধর্ম পালন ও তাঁর স্বধর্ম পালন করার কর্তব্য একসাথে উপস্থিত হয়ে কিংকর্তব্যবিমূঢ় ধর্ম সংকট উপস্থিত হয় তখন কিন্তু ভগবান শ্রীকৃষ্ণ ত্রিগুণাতীত নিস্ত্রৈগুণ্য স্বরূপ হয়ে যুদ্ধ করার উপদেশ দিয়েছেন।[20] মনুসংহিতার দ্বিতীয় অধ্যায়ের ১২ সংখ্যক শ্লোকেও স্পষ্ট বলা হয়েছে— বেদ, স্মৃতি, সদাচার, শাস্ত্রোপদিষ্ট কর্মগুলির মধ্যে যে কর্ম অনুষ্ঠানে নিজের আত্মতুষ্টি হয় —এই চারটি ধর্মের সাক্ষাৎ লক্ষণ।[21] মনুসংহিতায় আরও বলা হয়েছে— ‘অহিংসা সত্য, অস্তেয়, শৌচ, ইন্দ্রিয় নিগ্রহ —এই চারটি, বর্ণ জাতি নির্বিশেষে সকলের পালনীয় ধর্ম’— “অহিংসা সত্যমস্তেয়ং শৌচমিন্দ্রিয়নিগ্রহঃ। এতং সামাসিকং ধর্মং চাতুর্বর্ণ্যেঽব্রবীন্মনুঃ”॥১০.৬৩॥ আবার মনু চার আশ্রমের সকল মনুষ্যকে ১০টি অবশ্যপালনীয় ধর্মের নির্দেশ দিয়ে সেগুলিকে ধর্মের লক্ষণ বলেছেন— ধৃতি, ক্ষমা, দম, অস্তেয়, শৌচ, ইন্দ্রিয়সংযম, ধী, বিদ্যা, সত্য ও ক্রোধহীনতা।[22] এই দশটি ধর্ম অধ্যয়নপূর্বক পালন দ্বারা ত্রিগুণাত্মক বৈতরণী পার করে ত্রিগুণাত্মক স্বভাব থেকে মুক্ত হলেই ত্রিগুণাতীত কূটস্থ চৈতন্য স্বরূপ পরম গতি সাক্ষাৎ অনুভব হয় মনু তেমনই বলেছেন।[23]

ভারতীয় মনন অর্থাৎ বেদার্থ অবিরোধী যুক্তিপূর্ণ বিচার। বিচার কি? শ্রী শঙ্করাচার্য বলেছেন— ‘আমি কে? এই জগৎ কিরূপে উৎপন্ন হইল? কেই বা ইহার কর্তা ও উপাদানই বা কি? এই রূপ অনুসন্ধানের বিচার’।[ঘ] আরও বলেছেন— ‘আমি অর্থাৎ আত্মা এক, অতি সূক্ষ্ম, জ্ঞাতা, সর্বসাক্ষী, নিত্য ও অব্যয়; অতএব আমিই সেই উপাদান, ইহাতে সন্দেহ নাই,-এইরূপ তত্ত্বনির্ণয়’।[ঙ] এই তত্ত্ব কেন্দ্রিক বিচার ভারতীয় ধর্ম ব্যবস্থার মূল কাণ্ডারী। সেই সূক্ষ্ম অতীন্দ্রিয় সর্বব্যাপী অবিনাশী চিৎ ই ধর্ম তেমনি সেই চিৎমুখী সব পথ, আচার, নিয়ম, সাধন সবই ধর্ম। আর এই ধর্ম কেন্দ্রিক ভারতীয় সভ্যতা সংস্কৃতি পরম্পরা জ্ঞান বিজ্ঞান ইত্যাদি সবকিছু। সুতরাং চিৎ মুখী ধর্মপথে পদার্পণ অর্থাৎ বেদান্তযাপন ভারতীয়দের মৌলিক কর্তব্য। তাছাড়া এটা তো সত্যি মনুষ্যত্ব জাতির কামনা বাসনা তৃপ্ত হয় না। একটা কামনা বাসনা পূরণ হলে আরেকটি কামনা বাসনা এসে হাজির হয় এইরকম চলতে থাকে। আবার কোন এক কামনা বাসনা পূরণ না হলে হতাশাগ্রস্ত হতে হয়। এই দুই অবস্থা থেকে বাঁচতে ধর্ম পথে পদার্পণ জরুরী। ধর্মপথ তথা বেদান্ত যাপন সেই বস্তুকে অনুভব ও পর্যবেক্ষণ করায় যা লাভ হলে তাঁর থেকে অন্য কোন লাভ অধিক বলে মনে হয় না এবং যাবতীয় দুঃখ ইত্যাদি কঠিন প্রতিকূল পরিস্থিতিতে অন্তঃকরণও বিচলিত হয় না— “যং লব্ধ্বা চাপরং লাভং মন্যতে নাধিকং ততঃ। যস্মিন্ স্থিতো ন দুঃখেন গুরুনাপি বিচাল্যতে’। ঈশোপনিষদে ঋষি কর্তৃকও ধ্বনিত হয়েছে— ‘ঈশা বাস্যমিদং যৎ কিঞ্চ জগত্যাং জগৎ। তেন ত্যক্তেন ভুঞ্জীথা মা গৃধঃ কস্যস্বিদ্ ধনম্’॥১॥[24] আরও বলা হয়েছে— ‘শাস্ত্রোক্ত কর্মের অনুষ্ঠান করিয়াই শত বৎসর বাঁচিয়া থাকিবে। তুমি যখন মনুষ্যত্বাভিমানী, তখন তোমার পক্ষে এমন কোন উপায় নাই, যাহাতে অশুভ কর্ম তোমাতে লিপ্ত না হইতে পারে’।[25] সুতরাং ধর্মপথে পদার্পণ অর্থাৎ বেদান্ত যাপন ছাড়া তামসিক অন্ধকারে নিম্নগামী হওয়ার পথ রোধ করার কোনও উপায় নেই। ধর্মই জীবনের

বিবর্তনের গতিকে অন্তত অসীম উর্দ্ধমুখীর পথে নিয়ে যায়।

Endnotes

1. স্যাদ্ধর্ম্মমস্ত্রিয়াং পুণ্যশ্রেয়সী সুকৃতং বৃষঃ।
2. তদ্বিধিস্তয়া বিধীয়মানো যজ্ঞাদিস্ত্রয়ীধর্ম্ম উচ্যতে।
3. ধর্ম্মাঃ পুণ্যযমন্যায়স্বভাবাচারসোমপাঃ।
4. যজ্ঞেন যজ্ঞমযজন্ত দেবাস্তানি ধর্ম্মাণি প্রথমান্যাসন্।
5. যজ্ঞঃ কস্মাৎ প্রখ্যাতং যজতি কর্ম্মেতি নৈরুক্তাঃ।
6. যাচগ্রা শব্দের উত্তর অস্ত্যর্থে ণ প্রত্যয় করে যাচগ্রঃ শব্দের নিষ্পত্তি (পাঃ ৫/২/১০১/ দ্রষ্টব্য), নিরুক্ত-৩.১৯.১০ পৃষ্ঠা ৪৩৩ ;
7. ফলতোঽপি চ যৎ কর্ম্ম নানর্থেনানুবধ্যতে। কেবলপ্রীতিহেতুত্বাৎ তদ্ধর্ম্মত্বেন হীষ্যতে।। ক. স্বর্গকামঃ যজেত, খ. সত্যং জ্ঞানমনন্তং ব্রহ্ম ২/১; যতো বৈ ইমানি ভূতানি জায়ন্তে (তৈঃ ৩।১), অয়মাত্মা ব্রহ্ম (মাঃ ২)
8. ইন্দ্রিয়াণি পরাণ্যাহুরিন্দ্রিয়েভ্যঃ পরং মনঃ।মনস্তু পরা বুদ্ধির্যো বুদ্ধেঃ পরতস্তু সঃ’।।শ্রীমদ্ভগবদ্গীতা ৩.২।।
9. যজ্ঞার্থাৎ কর্মণোঽণ্যত্র লোকোঽয়ং কর্মবন্ধনঃ।।৩.৯।।;যজ্ঞায়াচরতঃ কর্ম সমগ্রং প্রবিলীয়তে ।। ৪.২৩।।
10. ‘যঃ পৃথিব্যাং তিষ্ঠন্ পৃথিব্যা অন্তরো যং পৃথিবী ন বেদ যস্য পৃথিবী শরীরং যঃ পৃথিবীমন্তরো যময়ত্যেষ ত আত্মান্তর্যাম্যমৃতঃ’। (বৃহদারণ্যকোপনিষৎ ৩.৭.৩)
11. ‘ঈশ্বরঃ সর্বভূতানাং হৃদ্দেশেঽর্জুন তিষ্ঠতি।ভ্রাময়ন্ সর্বভূতানি যন্ত্রারূঢ়ানি মায়য়া’।।১৮.৬১।। (শ্রীমদ্ভগবদ্গীতা)
12. তর্কোঽপ্রতিষ্ঠঃ শ্রুতয়ো বিভিন্না নৈকো ঋষির্যস্য মতং প্রমাণম্।ধর্মস্য তত্ত্বং নিহিতং গুহায়াং মহাজনো যেন গতঃ স পন্থাঃ’।।(মহাভারত বনপর্ব ৩১৩.১১৬)
13. অরেঽস্য মহতো ভূতস্য নিশ্বসিতমেতদ্ যদৃগ্বেদো ..... ইতিহাসঃ পুরাণং বিদ্যা উপনিষদঃ শ্লোকাঃ ....সর্ব্বাণি নিশ্বসিতানি ।।৪.৫.১১।।
14. বিহিতকর্মজন্যো ধর্মঃ। গ. ‘দৈবরত্রাপি বিচিকিৎসিতং পুরা ন হি সুবিজ্ঞেয়মণুরেষ ধর্মঃ’। (কঠোপনিষৎ ১.১.২১)
15. নিষিদ্ধকর্মজন্যোঽধর্মঃ।
16. আর্ষং ধর্মোপদেশঞ্চ বেদশাস্ত্রাঽবিরোধিনা।যস্তর্কেণানুসন্ধত্তে স ধর্মং বেদ নেতরঃ।। ১২.১০৬।।
17. প্রত্যক্ষঞ্চানুমানঞ্চ শাস্ত্রঞ্চ বিবিধাগমম্।ত্রয়ং সুবিদিতং কার্যং ধর্মশুদ্ধিমভীপ্সতা।।১২.১০৫।।
18. রূপং দৃশ্যং লোচনং দৃক্ তদ্দৃশ্যং দৃক্ তু মানসম্।দৃশ্যা ধীবৃত্তয়ঃ সাক্ষী দৃগেব ন তু দৃশ্যতে। (বাক্যসুধা ১) দৃক্ অর্থাৎ দ্রষ্টা।
19. সত্ত্বং জ্ঞানং তমোঽজ্ঞানং রাগদ্বেষৌ রজঃ স্মৃতম্। এতদ্ব্যাপ্তিমদেতেষাং সর্বভূতাশ্রিতং বপুঃ।।১২.২৬।।
20. ত্রৈগুণ্যবিষয়া বেদা নিস্ত্রৈগুণ্যো ভবার্জুন। শ্রীমদ্ভগবদ্গীতা ২.৪৫।
21. বেদঃ স্মৃতিঃ সদাচারঃ স্বাস্য চ প্রিয়মাত্মনঃ। এতচ্চতুর্বিধং প্রাহুঃ সাক্ষাদ্ ধর্মস্য লক্ষণম্।।২.১২ মনুসংহিতা
22. ধৃতিঃ ক্ষমা দমোঽস্তেয়ং শৌচমিন্দ্রিয়নিগ্রহঃ। ধীর্বিদ্যা সত্যমক্রোধো দশকং ধর্মলক্ষণম্”।।৬.৯২।।মনুসংহিতা
23. দশ লক্ষণানি ধর্মস্য যে বিপ্রাঃ সমধীয়তে। অধীত্য চানুবর্তন্তে তে যান্তি পরমাং গতিম্।। ৬.৯৩।। মনুসংহিতা।
24. দ্রষ্টব্য ঈশোপনিষদ্ — সম্পাদক, অনুবাদক ও ব্যাখ্যাতা মহামহোপাধ্যায় পণ্ডিত ৺ দুর্গাচরণ সাংখ্য-বেদান্ততীর্থ।
25. তদেব; ঘ.কোঽহং কথমিদং কথমিদং জাতং কো বৈ কর্ত্তাস্য বিদ্যতে। উপাদানং কিমস্তীহ বিচারঃ সোঽয়মীদৃশঃ। ('অহমেকো হি সূক্ষ্মশ্চ জ্ঞাতা সাক্ষী সদব্যয়ঃ। তদহং নাত্র সন্দেহো বিচারঃ সোঽয়মীদৃশঃ।। ('অপরোক্ষানুভূতি' ১২) ঙ. অহমেকো হি সূক্ষ্মশ্চ জ্ঞাতা সাক্ষী সদব্যয়ঃ। তদহং নাত্র সন্দেহো বিচারঃ সোঽয়মীদৃশঃ।১৬'অপরোক্ষানুভূতি'।

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- বেদব্যাস, কালীপ্রসন্ন সিংহ অনুদিত; মহাভারত-শান্তিপর্ব, নবম সংস্করণ; প্রকাশক— শুভপতি দত্ত, তুলি-কলম।
- মহর্ষি শ্রীকৃষ্ণদ্বৈপায়নবেদব্যাস প্রণীত মহাভারত, শ্রীমদ্ হরিদাসসিদ্ধান্তবাগীশ ভট্টাচার্য্য প্রণীত বঙ্গানুবাদ ও টীকা, বিশ্ববাণী প্রকাশনী।
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মনুস্মৃতি মতে সংস্কার ও বর্তমানসমাজে তার প্রাসঙ্গিকতা

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Abstract: মানবজীবনের মূল আকাঙ্ক্ষা হলো সুখলাভ, তবে সেই সুখের মৌল নীতিসমূহ সম্বন্ধে সঠিক জ্ঞান থাকা অপরিহার্য। ভারতীয় সংস্কৃতি মূলত সংস্কার-এর ভিত্তির ওপর প্রতিষ্ঠিত। যদিও সংস্কৃতি ও সংস্কার শব্দ দুটি একই মূল থেকে উদ্ভূত, তবু এদের অর্থগত প্রভেদ বিদ্যমান। কারণ সংস্কার একপ্রকার কার্যকলাপ, পক্ষান্তরে সংস্কৃতি হলো তার কারণস্বরূপ। হিন্দু দর্শন অনুসারে সমাজের বর্ণধর্ম এবং জীবনের আশ্রমধর্ম শাস্ত্র দ্বারা পরিচালিত ও নিয়ন্ত্রিত। এই বর্ণধর্ম ও আশ্রমধর্ম যথাযথভাবে রক্ষা ও প্রতিষ্ঠিত করার জন্য শাস্ত্রকারগণ সংস্কার-এর অপরিহার্য ভূমিকা স্বীকার করেছেন। জীববিজ্ঞানের আলোচনাতেও এ সত্য প্রতিফলিত হয় যে, যেমন উদ্ভিদের সুস্থ বিকাশের জন্য পরিচর্যা অপরিহার্য, তেমনি মানবজীবনের সুষ্ঠু বিকাশের জন্য সংস্কার অপরিহার্য। সংস্কার অশোধিতকে শোধিত করে, সাধারণকে বিশেষত্ব ও নবীনত্বে রূপান্তরিত করে। মনুস্মৃতি হলো সেই প্রধান গ্রন্থ, যেখানে সংস্কৃতি ও সংস্কার—উভয়েরই বিশদ আলোচনা বিদ্যমান। এই প্রবন্ধে মনুস্মৃতি-এর আলোচনার প্রেক্ষিতে সংস্কার এবং তার আধুনিক যুগে প্রাসঙ্গিকতা বিশ্লেষণ করা হবে।

Keywords: মনুস্মৃতি, সংস্কার, সংস্কৃতি, আশ্রমধর্ম, বর্ণধর্ম

আধুনিক হিন্দু সমাজে তিনটি পথ স্বীকৃত হয়েছে— কর্ম, উপাসনা এবং জ্ঞানের পথ। জটিল মানব জীবনে সহজ-সরল পথের অন্বেষণই সকলের কাম্য। মানুষের জীবনযাপনের ক্ষেত্রে মৌলিক কিছু সংস্কার রয়েছে। ভারতীয় পরম্পরায় এই সংস্কারের বিশেষ স্থান বর্তমান, যা ছাড়া জীবনে বেঁচে থাকা যায় না। হিন্দুধর্ম কেবল একটি ধর্ম নয়, এটি একটি জীবনধারা। মানুষের জীবনে আধ্যাত্মিকতা ও ভক্তিচেতনা জাগিয়ে তোলার জন্য কিছু আচার-অনুষ্ঠান তথা সংস্কারের আশ্রয় নেওয়া হয়। এই সংস্কারগুলি কেবল জীবদ্দশাতেই পালন করা হয়, তা নয়, তা অন্ত্যেষ্টিক্রিয়া এবং মৃত্যুর পরেও অব্যাহত থাকে। হিন্দুদের বেদই বিশ্বের প্রাচীনতম আধ্যাত্মিক ধর্মগ্রন্থ, যা তাদের সংস্কার গুলির রূপ দিয়েছে। এই পত্রে মূলতঃ মনুস্মৃতি ও ষোড়শ সংস্কারের বিস্তৃত আলোচনা পূর্বক সেগুলির বর্তমান সমাজে প্রাসঙ্গিকতা সম্পর্কে আলোকপাত করা হবে।

ভারতীয় ধর্মসাহিত্যের অন্তর্গত কল্পসূত্রের চারটি বিভাগ— শ্রৌতসূত্র, গৃহ্যসূত্র, ধর্মসূত্র এবং শুল্বসূত্র। এগুলির পরেই স্মৃতিসাহিত্যের স্থান অর্থাৎ ধর্মসূত্রের প্রভাবেই মনুস্মৃতি, যাজ্ঞবল্ক্য স্মৃতি, বৃহস্পতি স্মৃতি, নারদস্মৃতি প্রভৃতি —স্মৃতিশাস্ত্রের উদ্ভব হয়েছিল। 'স্মৃতি' শব্দটি 'শ্রুতি' (বেদ)-র পরবর্তী সাহিত্য বোঝাতে ব্যবহৃত হয়[1]। প্রাচীনকালে মনু, যাজ্ঞবল্ক্য প্রভৃতি আচার্যগণ সমগ্র পৃথিবীর নৈতিকতা, সাংস্কৃতিকতা এবং এদের ব্যবহারিকতার বিস্তৃত বর্ণনা নিজ নিজ গ্রন্থে উল্লেখ করেছেন, এই গ্রন্থগুলিই স্মৃতিশাস্ত্র নামে পরিচিত।

মনুস্মৃতি সকল স্মৃতিশাস্ত্রের মধ্যে প্রাচীন, তাই একে স্মৃতিশাস্ত্রসমূহের মূল মনে করা হয়। বেদেও আচার্য মনুর উল্লেখ আছে, ঋগ্বেদে মনুকে মানবজাতির জনক রূপে স্বীকার করা হয়েছে[2]। আবার মহাভারতে মনুকে স্বায়ম্ভুব বলা হয়েছে, এই মনুকেই ভগবান ব্রহ্মা এক লক্ষ শ্লোকে ধর্মোপদেশ দান করেছেন[3]। মনুর বিষয়ে সংস্কৃত সাহিত্যেও বিস্তৃতভাবে আলোচনা করা হয়েছে। সেখানে বলা হয়েছে— পরম্পরা অনুযায়ী মনু মূল রূপে বৈবস্বত, স্বায়ম্ভুব এবং সার্বর্ণি নামে

সম্বোধিত হয়। মনু ছিলেন বিবস্বান্ বা সূর্যের পুত্র, এই কারণে তিনি বৈবস্বত। আর নিজেই উৎপত্তি হয়েছেন বলে তিনি স্বায়ম্ভুব।

মনুস্মৃতির রচনাকাল ও বিষয়বস্তু—

মনুস্মৃতির রচনাকালের সঠিক সময় নির্ধারণে তেমন কোনও মতভেদ নাই। কিছু কিছু পন্ডিত মনুস্মৃতিকে মহাভারতের পূববর্তী মনে করলেও, কিছু পন্ডিত আবার তা মহাভারতের পরবর্তী মনে করেন। পরম্পরাবাদী ভারতীয় পন্ডিতগণ মনুস্মৃতিকে বেদতুল্য প্রমাণ মেনেছেন। বেদে মনুস্মৃতির বিধানের বিবরণই যে শুধু পাই তা নয়, এই বিধান পালনের বিবরণও বিদ্যমান[4]। আবার আচার্য যাস্ক বিচারশাস্ত্রের প্রণেতা হিসাবে মনুকেই দাবী করেন[5]। জৈমিনীসূত্রের ভাষ্যকার শরবস্বামী তাঁর গ্রন্থে মনুস্মৃতির উল্লেখ করেছেন। এই শবরস্বামীর সময়কাল ৫০০ খ্রী: পূঃ মানা হয়। আচার্য বৃহস্পতি মনুস্মৃতির প্রশংসা করেছেন। বৃহস্পতির সময়কাল ৫০০ খ্রী: বলে মনে করা হয়। তবে সমস্ত দিক বিবেচনা করে মনুস্মৃতির রচনাকাল ২০০ খ্রী: পূঃ থেকে ২০০ খ্রিস্টাব্দের মধ্যবর্তী সময় মনে করা হয়। এই মনুস্মৃতি ১২টি অধ্যায়ে বিভক্ত। এই ১২টি অধ্যায়ের আলোচ্য বিষয় হল—

- প্রথম অধ্যায়ে — পৃথিবীর উৎপত্তিক্রম ।
- দ্বিতীয় অধ্যায়ে — সংস্কারের নিয়ম, ব্রতাচরণ ও উপচার অর্থাৎ গুরু প্রভৃতির অভিবাদন ও উপাসনা।
- তৃতীয় অধ্যায়ে — গুরুকুল থেকে প্রত্যাগত ব্রাহ্মণের সমাবর্তনস্নানবিধি বর্ণন, স্ত্রীসম্ভোগ, বিবাহসমূহের অর্থাৎ ব্রাহ্ম প্রভৃতি আটপ্রকার বিবাহের লক্ষণ, মহাযজ্ঞ বিধি অর্থাৎ অধ্যাপনা ব্রহ্মযজ্ঞ, তর্পণ পিতৃযজ্ঞ, হোম দেবযজ্ঞ, বলি (প্রাণিদের ভোজন করানো) ভূতযজ্ঞ এবং অতিথিপূজা নৃযজ্ঞ-এই পঞ্চ মহাযজ্ঞ, শ্রদ্ধাবিধি।
- চতুর্থ অধ্যায়ে — জীবিকা এবং স্নাতকের আচরণীয় নিয়ম, ভক্ষ্য-অভক্ষ্য পদার্থ বিবেচন, অশৌচ-শৌচ এবং জলাদি দ্বারা অপবিত্র দ্রব্যাদির শুদ্ধি কথন।
- পঞ্চম অধ্যায়ে — স্ত্রীলোকদের ধর্মোপায়।
- ষষ্ঠা অধ্যায়ে — বানপ্রস্থ অবলম্বনকারীদের ধর্ম, মোক্ষ এবং পরিব্রাজকদের সন্ন্যাসধর্ম বিষয়ে আলোচনা।
- সপ্তম অধ্যায়ে — রাজধর্ম
- অষ্টম অধ্যায়ে — ঋণদানাদি বিষয়ক অভিযোগ প্রভৃতি বিচার করে সংশয়চ্ছেদন- পূর্বক সত্য নিরূপণ এবং সাক্ষিগণকে প্রশ্ন করার নিয়ম।
- নবম অধ্যায়ে — স্ত্রীলোক ও পুরুষের পারস্পরিক ধর্ম, দায়ভাগসংক্রান্ত বিধি, দ্যুতক্রীড়া, চোর প্রভৃতির অপসারণ, বৈশ্য ও শূদ্রের স্বধর্মানুষ্ঠান।
- দশম অধ্যায়ে — সঙ্কীর্ণ জাতির বিবরণ ও চারবর্ণের আপৎকালীন জীবিকা সম্পর্কে নির্দেশ।
- একাদশ অধ্যায়ে — প্রায়শ্চিত্তবিধি
- দ্বাদশ অধ্যায়ে — উত্তম, মধ্যম, অধমভেদে তিন প্রকার শুভাশুভকর্মজন্য দেহান্তর-প্রাপ্তি, মোক্ষ, কার্যসমূহের গুণ দোষ পরীক্ষা, চিরপ্রচলিত দেশধর্ম, জাতিধর্ম, কুলধর্ম, পাষণ্ডধর্ম অর্থাৎ বেদবিরোধী বৌদ্ধ, জৈন প্রভৃতির ধর্ম, ও গণধর্ম অর্থাৎ বণিক প্রভৃতি সংঘের ধর্ম।

সম্ উপসর্গ পূর্বক কৃ-ধাতুর উত্তর ঘঞ্ প্রত্যয় যোগে সংস্কার শব্দটির উৎপত্তি হয়েছে, যার অর্থ হল— কিছু ধার্মিক ক্রিয়াকলাপ, যা মানুষকে সুসংস্কৃতজ্ঞ করে তোলে। এই সংস্কারই মানুষের জীবনকে পবিত্র করে তোলে। সংস্কারের উদ্দেশ্যই হল ব্যক্তির শারীরিক, মানসিক এবং বুদ্ধিবৃত্তিকে শুদ্ধিকরণ এবং শুদ্ধিকরণের অনুশীলন করা ও ব্যক্তির সমগ্র ব্যক্তিত্বকে ধর্মীয় ও আধ্যাত্মিক অনুশীলনের মাধ্যমে নিখুঁত ভাবে গড়ে তোলা। সংস্কার মানব জীবনকে সংস্কৃত, বিকশিত ও পবিত্র করে তোলে।

মহর্ষি ব্যাস ১৬ প্রকার সংস্কার উল্লেখ করেছেন। মনুস্মৃতিতে মোট ১৩ প্রকার সংস্কারের

উল্লেখ আছে। সংস্কারের বিষয়ে কোনও মতৈক্য নাই, কিন্তু সংস্কারগুলির মহত্ত্ব এবং প্রাধান্যতা বিচার করে প্রায়শই ধর্মশাস্ত্রকারগণ ১৬ টি মহত্বপূর্ণ সংস্কারের বিধান দিয়েছেন। সেগুলি হল ১. গর্ভাধান ২. পুংসবন ৩. সীমন্তোন্নয়ন ৪. জাতকর্ম ৫. নামকরণ ৬. নিষ্ক্রমণ ৭. অন্নপ্রাশন ৮. চূড়াকর্ম ৯. কর্নবোধ ১০. বিদ্যারম্ভ ১১.উপনয়ন ১২. বেদারম্ভ ১৩. কেশান্ত ১৪. সমাবর্তন ১৫. বিবাহ এবং ১৬. অন্ত্যেষ্টি।

১. গর্ভাধান– যে কর্মের মাধ্যমে পুরুষ স্ত্রীযোনী অর্থাৎ গর্ভাশয়ে নিজ বীজ স্থাপন করে, সেই কর্ম কে গর্ভাধান বলা হয়– 'গর্ভাঃ আধীয়তে যেন কর্মণা'। এই সংস্কারটি শ্রেষ্ঠ সন্তান উৎপন্ন করার জন্য করা হয়।

২. পুংসবন– গর্ভাধান সংস্কারের পরপরই গর্ভস্থ শিশুর পুংসবন অনুষ্ঠান হয়। পুংসবন শব্দের অর্থ হল পুত্র প্রাপ্তির ইচ্ছা ব্যক্ত করা। যে সংস্কারের মাধ্যমে শ্রেষ্ঠ পুত্রসন্তান জন্মলাভ করে, তা পুংসবন। এই সংস্কার গর্ভাধান সংস্কারের দ্বিতীয় বা তৃতীয় মাসে হয়ে থাকে[6]। এই সময় দম্পতি পুত্র প্রাপ্তির জন্য দেবতাদের স্তুতি করেন, তথা কিছু ঔষধেরও প্রয়োগ করা হয়ে থাকে। তাই আচার্য শৌনক বলেছেন– 'পুমান্ প্রসূয়তে যেন কর্মণা তৎ পুংসবনম্'। আবার অথর্ববেদে বলা হয়েছে–

পুমাংস পুত্রং জনয়তং পুমাননুজায়তাম্।
ভবসি পুত্রাণাং গতা জাতানাং জনয়াশ্চ যান্ ॥

পিতৃঋণ থেকে মুক্তির জন্য পুত্রপ্রাপ্তি আবশ্যক, তাই এই সংস্কার।

৩. সীমন্তোন্নয়ন – এটি তৃতীয় সংস্কার। গর্ভসঞ্চার এর চতুর্থ মাসে এই সংস্কারটি করা হয় অর্থাৎ যখন থেকে গর্ভস্থ শিশুর মানসিক শরীর নির্মিত হতে শুরু হয়। এই ক্ষেত্রে গর্ভবতী স্ত্রীর কেশ বা সীমন্ত উপর দিকে ওঠাতে (উন্নয়ন) হয়। এই সংস্কারের উদ্দেশ্য হল গর্ভপাত হওয়া থেকে রক্ষা করা এবং গর্ভস্থ শিশু ও গর্ভবতী মাকে রক্ষা করা। গর্ভবতী স্ত্রীর যত্ন করা বা তাকে প্রসন্ন রাখা এবং সবাই মিলে সুস্থ সন্তান লাভের জন্য দেবতার কাছে প্রার্থনা করা।

৪. জাতকর্ম– এটি বাল্যাবস্থার প্রথম সংস্কার। মনুর মতে নাভিভেদনের আগেই এই জাতকর্ম সংস্কারটি করা হয়। জন্মগ্রহণকারী শিশুকে মন্ত্রের মাধ্যমে সুবর্ণ দ্বারা ঘি এবং মধু প্রথম ভোজন করানো হয়[7]। অনিষ্টকারী শক্তির প্রভাব যাতে সদ্যোজাত শিশুর উপর না পড়ে, সেই উদ্দেশ্য এই সংস্কার।

৫. নামকরণ– হিন্দু সমাজে এই সংস্কারটির যথেষ্ট গুরুত্ব দেওয়া হয়। শিশুটির জন্মের ১০ম দিন অতিক্রম হলে শিশুর পিতা ১১ তম বা ১২ তম দিনে তার সুন্দর নামকরণ করে থাকে[8]। মনুস্মৃতি অনুযায়ী এই নাম অর্থবহ হতে হবে। এক্ষেত্রে ব্রাহ্মণ এর নাম শুভ সূচক, ক্ষত্রিয়ের বলবাচক, বৈশ্যের ধনবাচক এবং শূদ্রের নিন্দাবাচক হবে[9]। পদবীর ক্ষেত্রেও আচার্য মনু অভিমত ব্যক্ত করেছেন[10]।

৬. নিষ্কমণ– এই সংস্কারটির মাধ্যমে সন্তান জন্মের পর সন্তানকে প্রথমবার ঘরের বাইরে বের করা হয়। আচার্য মনু শিশু জন্মের পর প্রায় তিন থেকে চার মাস পর ঘরের বাইরে বের হওয়ার কথা বলেছেন[11]। উক্ত মাসে কোনও শুভ দিনের কোন শুভ মুহূর্তে পূজাপাঠ সম্পন্ন করে তবেই প্রাকৃতিক পরিবেশে শিশুকে নিয়ে আসতে হত। শিশুকে মায়ের কোলে দিয়ে সর্বপ্রথম তাকে সূর্যদর্শন করানো হত। এই সংস্কারের ব্যবহারিক অর্থ হল যে– একটি নির্দিষ্ট সময় পর সন্তানকে বাইরের উন্মুক্ত বায়ুতে আনতে হবে এবং এর অভ্যাস করতে হবে।

৭. অন্নপ্রাশন– এই সংকার শিশু জন্মের ষষ্ঠ মাসে করার কথা বলেছেন। এই সংস্কারের মাধ্যমে শিশুকে প্রথম অন্ন ভোজন করানো হয়।

'ষষ্ঠে অন্নপ্রাশনং মাসি যদ্বেষ্ঠং মঙ্গলং কুলে।'[12]

এই সংস্কারের দিন সর্বপ্রথম যজ্ঞীয় ভোজন পদার্থ নির্দিষ্ট বৈদিক মন্ত্রের সাথে স্বচ্ছ করা

এবং তা রান্না করা হত৷ খাবার তৈরী হবার পর বাগ্দেবতাকে আহুতি দেওয়া হত, যাতে শিশুর সমস্ত ইন্দ্রিয়ের সন্তুষ্টি ঘটে এবং জীবনে সুখ ও সমৃদ্ধি লাভ করতে পারে৷ এই সংস্কারের ব্যবহারিক দিক হল যে, মাতা সঠিক সময় শিশুকে মাতৃদুগ্ধ পান থেকে বিরত করতে পারে৷

৮. চূড়াকর্ম— একে কেশচ্ছেদন সংস্কারও বলা হয়৷ ধর্মশাস্ত্র মতে দীর্ঘ আয়ু, সৌন্দর্য তথা মঙ্গলপ্রাপ্তির জন্যই সংস্কারের প্রয়োজন৷ আচার্য মনু এই চূড়াকর্ম সংস্কারটি জন্মের প্রথম বা তৃতীয় বর্ষে সম্পন্ন করার কথা বলেছেন[13]৷ শিশুর যখন মাথার চুল সর্বপ্রথম কাটার আয়োজন করা হত, তখন তাকে চূড়াকর্ম বলা হত৷ এক্ষেত্রে শিখাকে ছেড়ে মাথার সমস্ত চুল কেটে নৈওয়া হত৷ এই সংস্কার প্রায়শই দেবালয়ে সম্পন্ন হত, যেখানে বিধিপূর্বক পূজা-হোম-প্রভৃতির সাথে দেব-দেবীকে স্তুতির আয়োজন করা হত৷ হিন্দু সমাজে আজকের দিনেও মুণ্ডন সংস্কার বিধি বিধান পূর্বক পালিত হয়ে থাকে৷

৯. কর্নবেধ— এই সংস্কারটি তৃতীয় বা পঞ্চম বর্ষে করা হয়৷ কান দুটিতে ছোট ছোট ছিদ্র করতে হয়, যার দ্বারা অনেক রোগ থেকে রক্ষা পাওয়ার কথা সুশ্রুত সংহিতায় উল্লেখ আছে৷ কর্ণবেধ নামক এই সংস্কার টি এবং এই সম্বন্ধীয় বিধি বিধানের উদ্ভব আধুনিক কালে হয়েছে, কারণ গৃহ্যসূত্রে এর কোনও উল্লেখ নাই৷ কিন্তু মধ্যযুগে এটি অনিবার্য সংস্কার ছিল৷ আচার্য দেবল বলেছেন, যে ব্রাহ্মণের কর্ণবেধ হয়নি, তাকে শ্রাদ্ধে আমন্ত্রণ করা উচিত নয়৷ কেননা ওই ব্যক্তিকে যে দেখবে তার পুণ্য ক্ষয় হবে৷ এই সংস্কারটি শিশুকে সুশোভিত তথা অলংকৃত করার জন্য করা হতো৷

১০. বিদ্যারম্ভ— শিশুমস্তিষ্ক শিক্ষা গ্রহণ করার যোগ্য হওয়ার পরই শিক্ষার আরম্ভ অর্থাৎ বিদ্যারম্ভ সংস্কার করা হয়৷ বালকের পাঁচ বছর বয়স হলে তাকে শিক্ষা প্রদানের ব্যবস্থা করা হতো অর্থাৎ প্রথমে শিশুর দ্বারা বর্ণাক্ষর শেখা এবং পড়াকে বিদ্যারম্ভ সংস্কার বলা হয়৷ কোন এক শুভক্ষণে শিক্ষকের মাধ্যমে ওম্ তথা স্বস্তিকের সাথে বর্ণমালা তথা স্বর বা ব্যঞ্জনবর্ণ লেখা হতো৷ সূর্যের উত্তরায়ণের সময় কোন শুভ দিন এবং মুহূর্তে বিনায়ক, সরস্বতী, বৃহস্পতি দেবতার পূজা করা হতো৷ পূজা পাঠ শেষ হবার পর অক্ষর লেখা আরম্ভ করা হতো৷

১১. উপনয়ন— এটিকে যজ্ঞোপবীত সংস্কারও বলা হয়৷ উপ অর্থাৎ সমীপে, নয়ন অর্থাৎ নিয়ে যাওয়া অর্থাৎ বিদ্যা প্রাপ্তির জন্য গুরুর কাছে নিয়ে যাওয়া৷ হিন্দু সমাজে উপনয়ন সংস্কারের অত্যধিক গুরুত্ব বিদ্যমান৷ এই সংস্কার সম্পন্নের পরই একজন বালক বর্ণের সদস্য হত এবং তাকে দ্বিজ বলা হতো৷ ব্রাহ্মণকালেই উপনয়ণ সংস্কারের পূর্ণ কর্মকান্ডের রূপ পাওয়া যায়৷ এটি এমন এক সংস্কার যা শেখার ক্ষেত্রে গায়ত্রী মন্ত্র জানতে হতো৷ কিন্তু বর্তমানে এর শিক্ষামূলক অর্থ সমাপ্ত হয়ে গিয়ে এর প্রয়োগ শুধুমাত্র এক বিশিষ্ট সংস্কার 'যজ্ঞোপবীত' এর জন্য করা হয়৷ এর জন্য নির্দিষ্ট সময়ও নির্ধারিত হয়েছে, যেমন ব্রাহ্মণের ক্ষেত্রে জন্মগ্রহণ থেকে অষ্টম বর্ষ পর্যন্ত, ক্ষত্রিয়ের ক্ষেত্রে ১১ বছর এবং বৈশ্যর ক্ষেত্রে ১২ বছর[14]৷ ব্রাহ্মণের ষোলো বছরের বেশী সময়, ক্ষত্রিয়ের বাইশ বছরের বেশী এবং বৈশ্যের চব্বিশ বছরের বেশী সময় উপনয়ন অতিক্রম করবে না৷ ষোলপ্রভৃতি বছরের পর যথাসময়ে সংস্কার প্রাপ্ত না হলে এই তিন বর্ণই গায়ত্রীভ্রষ্ট হয়ে আর্য বা শিষ্ট জন কর্তৃক নিন্দিত 'ব্রাত্য'-পদবাচ্য হয়[15]৷ ধর্মশাস্ত্রে বলা হয়েছে, ব্রাহ্মণ যদি যজ্ঞোপবীত না পরে ভোজন করে তাহলে তাকে প্রায়শ্চিত্ত করতে হবে৷ হিন্দু সমাজে এই সংস্কারের গুরুত্ব অপরিসীম৷

১২. বেদারম্ভ— এই সংস্কারে গুরু শিষ্যকে বেদের শিক্ষা দেন৷ আচার্য মনুর মতে যজ্ঞোপবীতের পরই গুরু শিষ্যকে বেদ পাঠ করাবেন[16]৷ সংস্কাররূপে এর উল্লেখ সর্বপ্রথম ব্যাসস্মৃতিতে পাওয়া যায়৷ এই সংস্কারের মাধ্যমে চারটি বেদের অধ্যয়নের জন্য নিয়ম নির্ধারিত করা হয়৷ এই সংস্কার করার জন্য অগ্নিস্থাপন, হোম, মাতৃপূজা প্রভৃতি কার্য করা হতো৷

১৩. কেশান্ত— ষোড়ষ বর্ষে ব্রাহ্মণের, দ্বাদশ বর্ষে ক্ষত্রিয়ের এবং চতুর্বিংশ বর্ষে বৈশ্যের

কেশান্ত সংস্কার করা উচিত। এই সংস্কারে ব্রহ্মচারীর দাড়ি, গোঁফ, যা কিছু তারুণ্যের লক্ষণ, যেগুলি সর্বপ্রথম ক্ষৌরকর্ম করা হয়। কেশান্ত সংস্কারের ক্ষেত্রে শিখার সাথে সম্পূর্ণ মস্তক মুণ্ডন করতে হতো। এই নিয়ম সমাপ্তির পর ব্রহ্মচারী গুরুকে এক গোরু দান করত, সেজন্য একে গোদান সংস্কারও বলা হত।

১৪. সমাবর্তন— আচার্য মনুর মতে বিদ্যা অধ্যয়নের সমাপ্তিতে সমাবর্তন সংস্কার করা হয়। এর অর্থ হল বেদাধ্যয়ন শেষে গুরুকুল থেকে গৃহে প্রত্যাবর্তন তথা গৃহে প্রত্যাবর্তনের অনুমতি গ্রহণ করা। সমাবর্তন সংস্কার শুধুমাত্র তারই হতো যে নিজের সমস্ত অধ্যয়ন সমাপ্ত করতো। প্রাচীনকালের এই সংস্কার আজও উপাধি বিতরণ সমারোহ রূপে বিদ্যমান। বর্তমানে যারা পরীক্ষায় উত্তীর্ণ হয়, তারা এই সমারোহে যোগদান করে। এই সংস্কারের সময় শিষ্য গুরুকে দক্ষিণা স্বরূপ যথাশক্তি ধন, স্বর্ণ, ভূমি, বস্ত্রাদি দান করবেন[17]।

১৫. বিবাহ— এই সংস্কারের মাধ্যমে ব্রহ্মচর্য থেকে গার্হস্থ্যাশ্রমে প্রবেশ করা হয়। হিন্দু সংস্কৃতিতে বিবাহের গুরুত্বপূর্ণ স্থান আছে। যজ্ঞ, হোম, মন্ত্রপাঠ, দেবতাদের আবাহন তথা বেদ মন্ত্রের সাথে বৈবাহিক ক্রিয়া সম্পন্ন করা হয়। এখান থেকে ব্যক্তি সমাজীকরণের মাধ্যমে ভবিষ্যতে দায়িত্বপূর্ন ব্যক্তিত্বে প্রবেশ করে। আচার্য মনুর মতে বিবাহ আট প্রকার— ব্রাহ্ম, দৈব, আর্ষ, প্রাজাপত্য, অসুর, গান্ধর্ব, রাক্ষস এবং পিশাচ বিবাহ[18]।

১৬. অন্ত্যেষ্টি— আচার্য মনু এটিকে অন্তিম সংস্কার হিসাবে মান্যতা দিয়েছেন। এক্ষেত্রে মৃত ব্যক্তির পার্থিব শরীরের দাহ সংস্কার করা হয়, দাহ ক্রিয়ার আগে ও পরে অনেক ধার্মিক ক্রিয়া সম্পন্ন করা হয়। শবদাহের পর অশৌচকাল আরম্ভ হয় এবং যা সাধারণত ১৩ দিনে সম্পন্ন হয়। পিণ্ডদান, শ্রাদ্ধকর্ম এবং ব্রাহ্মণ ভোজনের পর মৃতের পরিবার শুদ্ধ হয়। এই সংস্কার পূর্বেও ছিল, বর্তমানেও বিদ্যমান। এই সংস্কার মৃত্যুর পর করা হয়, যার মাধ্যমে মৃত্যুর পর আত্মার শান্তি লাভ হয়।

কিন্তু আধুনিককালে বিবাহ, উপনয়ন, অন্নপ্রাশন, নামকরণ তথা অন্ত্যেষ্টি নামক সংস্কার ব্যতীত অন্যান্য সংস্কার গুলি পালন করা হয় না। এক্ষেত্রে আবার নামকরণ তথা অন্নপ্রাশন সংস্কার করা তো হয়, কিন্তু তা বিনা মন্ত্রোচ্চারণে। সাধারণত মানুষ প্রাচীনকালের এই সমস্ত বিষয়কে অন্ধবিশ্বাস রূপেই দেখে। কিন্তু তা নয়, ধর্ম তথা সংস্কারের পিছনে থাকা অনুশাসন, নৈতিকতা তথা কর্মের উদ্দেশ্যকেও বোঝার প্রয়োজন আছে।

সংস্কারের প্রয়োজন— সংস্কারের উদ্দেশ্য হল, ইহলোক এবং পরলোকে মনুষ্যকে রক্ষা করা। মহর্ষি যাজ্ঞবল্কের মতে সংস্কার পালন করলে গর্ভাশয় থেকে উৎপন্ন দোষ দূরীভূত হয়[19]। সংস্কারের প্রয়োজন সমূহ নিম্নে বর্ণিত হল—

১. অশুভ প্রভাব থেকে রক্ষা— সংস্কার অশুভ শক্তিসমূহ থেকে আমাদেরকে রক্ষা করে, সংস্কার পালন করলে শিশুর ওপর অবাঞ্ছিত শক্তিসমূহ নিজেদের প্রভাব ফেলতে পারেনা[20]।

২. অভীষ্ট ফলপ্রাপ্তি— সংস্কারের অপর এক উদ্দেশ্য হলো ধনসম্পদ, পশু, সন্তান, দীর্ঘজীবন, শক্তি এবং বুদ্ধির প্রাপ্তি। বস্তুত সংস্কার গৃহে পালনীয় ছিল আর সম্ভবত এটি অনুষ্ঠানের সময় গার্হস্থ্য ধর্মের জন্য আবশ্যক সকল বস্তুসমূহ প্রাপ্তির ইচ্ছা দেবতাদের কাছে করা হতো এবং দেবতারাও তাদের আকাঙ্ক্ষা পূরণ করত। আচার্য মনুর মতে স্বাধ্যায়, ব্রত, হোম, তর্পণ, পঞ্চ মহাযজ্ঞের অনুষ্ঠান করলে মনুষ্য ব্রহ্মলাভে সক্ষম হতো। দ্বিজগণকে গর্ভাধান প্রভৃতি সংস্কার বৈদিক কর্মের সাথে করতে হতো, যা ইহলোক এবং পরলোককে পবিত্র করত[21]।

৩. নৈতিক তথা আধ্যাত্মিক উত্থান— আধ্যাত্মিকতা হিন্দুদের এক বিশেষত্ব আর সংস্কারসমূহ ব্যক্তির আন্তরিক তথা আধ্যাত্মিক তত্ত্বের এক প্রতীক। সংস্কার সম্পন্নকারী ব্যক্তি মনে করত, কোনো এক অদৃশ্য শক্তি তার সমস্ত ব্যক্তিত্বকে পবিত্র করছে। যজুর্বেদে বলা হয়েছে যে, সংস্কার ব্যতীত মানুষ আত্মশান্তি তথা আনন্দ থেকে বঞ্চিত থাকে[22]। তাই সংস্কারের উদ্দেশ্যই ছিল

ব্যক্তির সম্পূর্ণ ব্যক্তিত্বের বিকাশ করা, যার দ্বারা সে মানবীয় থেকে অতিমানবীয় শক্তিতে পূর্ণ হতে পারে। সংস্কার মানুষকে আত্মশুদ্ধিতে সহায়তা করে থাকে এবং সংসারের সমস্ত জটিলতা থেকে তাকে মুক্তিপ্রদানের মাধ্যমে আনন্দদান করে। গর্ভাধান থেকে অন্ত্যেষ্টি পর্যন্ত সংস্কার মানুষের ব্যবহারিক জীবনের উন্নয়নের ক্রমবদ্ধ পরিকল্পনার কাজে ব্যবহৃত হয়। আর গর্ভাধান থেকে উপনয়ন পর্যন্ত দৈহিক সংস্কারের ওপর ভিত্তি করে মানব শরীর সংস্কৃত হয় এবং সৎ কর্মের অনুশীলনের মাধ্যমে মূল্যবোধের সঞ্চয় হয়[23]।

অথর্ববেদে বেদাধ্যয়নের প্রশংসায় বলা হয়েছে যে, ব্রহ্মচর্যই হলো গার্হস্থ্যাশ্রমের আধার। নিজ শিষ্যকে সুষ্ঠু সামাজিকরূপে গড়ে তুলতে একজন আচার্য সর্বদা চিন্তিত থাকেন। পুনরায় বিবাহ সংস্কার সম্পর্কে বলা হয়েছে যে, এটি কেবলমাত্র স্ত্রী ও পুরুষের একত্র বসবাসই নয়, বরং বিবাহ পরবর্তীকালে পতি-পত্নীকে নিজ নিজ ধার্মিক এবং কৌটুম্বিক উত্তরদায়িত্বের প্রতি সচেতন করে অর্থাৎ সামাজিক তথা ধর্মীয় কর্তব্যের প্রতি দায়বদ্ধ করে[24]। আর এটি আমাদের বৈদিক আদর্শ, যা ভারতীয় পরিবারসমূহের অনুকরণীয় এবং সমাজে একতা সৃষ্টির একমাত্র পথ। ভারতীয় পরম্পরা অনুযায়ী আত্মদর্শন হলো জীবনের পরম লক্ষ্য। গর্ভাধান থেকে শুরু করে অন্ত্যেষ্টি পর্যন্ত সমস্ত সংস্কার এবং গুরুকুলে প্রবেশ থেকে মৃত্যু পর্যন্ত সমস্ত কর্মই এই লক্ষ্যকেই পূরণে সচেষ্ট হয়। তাই সংস্কারসম্পন্ন ব্যক্তির দ্বারাই রাষ্ট্রের সর্বাঙ্গীণ বিকাশ সাধিত হতে পারে। সমাজের সুব্যবস্থার জন্য, সুখ-শান্তি বৃদ্ধির জন্য সংস্কার সম্পন্ন ব্যক্তিরই আবশ্যকতা আছে। অতএব যতদিন না পর্যন্ত সংসারে সংস্কার অবশ্যপালনীয় না হয়, ততদিন পর্যন্ত আমরা "সর্বে ভবন্তু সুখিনঃ, সর্বে সন্তু নিরাময়াঃ" —এরকম বিষয় কল্পনাও করতে পারবো না। তাই এই উপলব্ধি সকলের মধ্যে সঞ্জাত হওয়া অবশ্য প্রয়োজন। আমাদের শরীর এবং আত্মাকে সুস্থ রাখার প্রয়োজনে আমাদের সংস্কৃতি এবং সংস্কার —এ দুটিকেই বাঁচিয়ে রাখতে হবে। আজ মানুষ নিজ সুখ-শান্তির জন্য এদিক থেকে ওদিক ছুটে বেড়াচ্ছে এবং নিজমনের অস্থিরতা দূর করতে মনোবৈজ্ঞানিকের সাহায্য নিচ্ছে। কিন্তু এসব অতি সহজেই দূরীভূত করে মনে শান্তি একমাত্র সংস্কারই প্রদান করতে পারে। আজকাল বড় বড় বোর্ডে বিজ্ঞাপন দিয়ে বা টিভি-রেডিওতে বার বার বলতে শোনা যায়, খাবার আগে হাত ধুতে হবে ইত্যাদি সচেতনতামূলক শিক্ষা, কিন্তু এসব আমাদের শাস্ত্রেই বহু বছর আগে লেখা হয়েছে। তাই সংস্কার সেই ক্রিয়া বা রীতি, যা যোগ্যতা প্রদান করে।

সুতরাং সংস্কার এক আধ্যাত্মিক সিঁড়ি, যার দ্বারা শরীর এবং ব্যক্তির কার্য পূর্ণতা প্রাপ্তির সহায়ক হয়। আর এই ভাবেই মানবজীবনকে সংস্কৃত করতেই ষোড়শ সংস্কারের ব্যবস্থা করা হয়েছিল।

Endnotes

1. শ্রুতিস্মৃতিবিহিতো ধর্মঃ – বসিষ্ঠ ধর্মসূত্র ৪/১
2. মা নঃ পথঃ পিত্র্যান্মানবাদধি দূরং নৈষ্ট পরাবতঃ ॥ ঋগ্বেদ ৮/৩০/৩
3. ধনং ধর্মপ্রধানেষ্টং মনুঃ স্বায়ম্ভুবোঽব্রবীৎ। শান্তিপর্ব, মহাভারত ১২/২১
4. মা নঃ পথঃ পিত্র্যান্মানবাদধি দূরং নৈষ্ট পরাবতঃ ॥ ঋগ্বেদ ৮/৩০/৩
5. নিরুক্ত ৩/৩
6. পারস্কর গৃহ্যসূত্র ১/১৪/২
7. প্রাঙ্ নাভিবর্দ্ধনাৎ পুংসো জাতকর্ম বিধীয়তে। মন্ত্রবৎ প্রাশনং চাস্য হিরণ্যমধুসর্পিষাম্॥ মনুস্মৃতি ২/২৯
8. নামধেয়ং দশম্যাং তু দ্বাদশ্যাং বাস্য কারয়েৎ। পুণ্যে তিথৌ মুহূর্তে বা নক্ষত্রে বা গুণান্বিতে॥ মনুস্মৃতি ২/৩০
9. মঙ্গল্যং ব্রাহ্মণস্য স্যাৎ ক্ষত্রিয়স্য বলান্বিতম্। বৈশ্যস্য ধনসংযুক্তং শূদ্রস্য তু জুগুপ্সিতম্ ॥ মনুস্মৃতি ২/৩১
10. শর্মবৎ ব্রাহ্মণস্য স্যাদ্রাজ্ঞো রক্ষাসমন্বিতম্। বৈশ্যস্য পুষ্টিসংযুক্তং শূদ্রস্য প্রৈষ্যসংযুতম্॥ মনুস্মৃতি ২/৩২
11. চতুর্থে মাসি কর্তব্যং শিশোর্নিস্ক্রমণং গৃহাৎ। মনুস্মৃতি ২/৩৪
12. ষষ্ঠেঽন্নপ্রাশনং মাসি যদ্বেষ্টং মঙ্গলং কুলে ॥ মনুস্মৃতি ২/৩৪
13. চূড়াকর্ম দ্বিজাতীনাং সর্বেষামেব ধর্মতঃ। প্রথমেঽব্দে তৃতীয়ে বা কর্তব্যং শ্রুতিচোদনাৎ॥ মনুস্মৃতি ২/৩৫

14. গর্ভাষ্টমেঽব্দে কুর্বীত ব্রাহ্মণস্যোপনায়নম্। গর্ভাদেকাদশে রাজ্ঞো গর্ভাত্তু দ্বাদশে বিশঃ॥ ব্রহ্মবর্চসকামস্য কার্যং বিপ্রস্য পঞ্চমে। রাজ্ঞো বলার্থিনঃ ষষ্ঠে বৈশ্যস্যেহার্থিনোঽষ্টমে॥ মনুস্মৃতি ২/৩৬,৩৭
15. আষোড়শাদ্‌ব্রাহ্মণস্য সাবিত্রী নাতিবর্ততে। আদ্বাবিংশাৎ ক্ষত্রবন্ধোরা চতুর্বিংশতের্বিশঃ॥ অত উর্ধ্বং ত্রয়োঽপ্যেতে যথাকালমসংস্কৃতাঃ। সাবিত্রীপতিতা ব্রাত্যা ভবন্ত্যার্যবিগর্হিতাঃ॥ মনুস্মৃতি ২/৩৮,৩৯
16. অধ্যেষ্যমাণস্ত্বাচান্তো যথাশাস্ত্রমুদঙ্মুখঃ। ব্রহ্মাঞ্জলিকৃতোঽধ্যাপ্যো লঘুবাসা জিতেন্দ্রিয়ঃ॥ মনুস্মৃতি ২/৭০
17. ক্ষেত্রং হিরণ্যং গামশ্বং ছত্রোপানহমাসনম্। ধান্যং শাকঞ্চ বাসাংসি গুরবে প্রীতিমাবহেৎ॥ মনুস্মৃতি ২/২৪৬
18. ব্রাহ্মো দৈবস্তথৈবার্ষঃ প্রাজাপত্যস্তথাসুরঃ। গান্ধর্বো রাক্ষসশ্চৈব পৈশাচশ্চাষ্টমোঽধমঃ॥ মনুস্মৃতি ৩/২১
19. যাজ্ঞবল্ক্যস্মৃতি ১/১৩
20. পারস্কর গৃহ্যসূত্র ১/১৬/১৯
21. বৈদিকৈঃ কর্মভিঃ পুণ্যৈর্নিষেকাদিঃ দ্বিজন্মনাম্। কার্যঃ শরীরসংস্কারঃ পাবনঃ প্রেত্য চেহ চ॥ গার্ভৈর্হোমৈর্জাতকর্মচৌড়মৌঞ্জীনিবন্ধনৈঃ। বৈজিকং গার্ভিকঞ্চৈনো দ্বিজানামপমৃজ্যতে ॥ মনুস্মৃতি ২/২৬,২৭
22. যজুর্বেদ ৪০/১১
23. প্রাপ্য পুণ্যকৃতাং লোকানুষিত্বা শাশ্বতীঃ সমাঃ। শুচীনাং শ্রীমতাং গেহে যোগভ্রষ্টোঽভিজায়তে। গীতা ৬/৪১
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বাংলা উপন্যাসে নারী জাগরণ ও আর্থ-সামাজিক প্রেক্ষাপট: উনিশ ও বিশ শতকের তুলনামূলক আলোচনা

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Abstract: এই গবেষণা প্রবন্ধটির মূল উদ্দেশ্য হলো উনিশ শতকের শেষভাগ থেকে বিশ শতকের মাঝামাঝি পর্যন্ত বাংলা উপন্যাসে নারী চরিত্রগুলির রূপায়ণ এবং তাদের জাগরণের প্রক্রিয়াকে বিশ্লেষণ করা। এই জাগরণটি শুধুমাত্র ব্যক্তিগত বা মনস্তাত্ত্বিক নয়, বরং তৎকালীন আর্থ -সামাজিক ও রাজনৈতিক পরিস্থিতির প্রভাবে কীভাবে নারী চরিত্রগুলি নিজেদের অধিকার ও স্বাধীনতা সম্পর্কে সচেতন হয়েছে, তার তুলনামূলক আলোচনা করাই এই প্রবন্ধের লক্ষ্য।

Keywords: নারী জাগরণ, আর্থ-সামাজিক প্রেক্ষাপট, পারিবারিক কাঠামো, মুক্তি ও স্বাতন্ত্র্য, ঐতিহাসিক পটভূমি।

বঙ্কিমচন্দ্র, রবীন্দ্রনাথ ও শরৎচন্দ্র-এর উপন্যাসে নারীর অবস্থান--

বাংলা সাহিত্যের এই তিন প্রধান ঔপন্যাসিক—বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর, ও শরৎচন্দ্র চট্টোপাধ্যায়—তাঁদের উপন্যাসে নারীর অবস্থানকে ভিন্ন ভিন্ন দৃষ্টিকোণ থেকে তুলে ধরেছেন। তাঁদের রচনার মধ্য দিয়ে উনিশ শতকের শেষভাগ থেকে বিশ শতকের প্রথমার্ধের বাঙালি সমাজে নারীর রূপান্তর, সামাজিক বিধিনিষেধ এবং আত্মানুসন্ধানের চিত্র ফুটে উঠেছে।

১. বঙ্কিমচন্দ্র চট্টোপাধ্যায়: সামাজিক বিধিনিষেধের দ্বন্দ্বে নারী

বঙ্কিমচন্দ্রকে বাংলা উপন্যাসের জনক বলা হয়। তাঁর উপন্যাসে নারী চরিত্রগুলি মূলত সামাজিক ও পারিবারিক বিধিনিষেধের সঙ্গে ব্যক্তিগত আকাঙ্ক্ষার দ্বন্দ্বে জর্জরিত। তিনি একদিকে যেমন নারীর চিরাচরিত সতীত্বের ধারণা তুলে ধরেছেন, তেমনই অন্যদিকে প্রতিবাদী বা আধুনিক চেতনার বীজ বপন করেছেন।

'বিষবৃক্ষ' (১৮৭৩): এই উপন্যাসে দুটি প্রধান নারী চরিত্র—সূর্যমুখী ও কুন্দনন্দিনী।

সূর্যমুখী: তিনি আদর্শ হিন্দু গৃহিণী ও সতী নারীর প্রতীক। তাঁর চরম আত্মত্যাগ (স্বামীকে কুন্দনন্দিনীর হাতে তুলে দেওয়া) ছিল তৎকালীন সমাজের নারীর প্রধান ধর্ম।

কুন্দনন্দিনী: বাল্যবিধবা হিসেবে তার আগমন, এবং বিবাহ বহির্ভূত প্রেমের (বিধবা বিবাহের প্রচলন সত্ত্বেও) কারণে তার ট্র্যাজিক পরিণতি তৎকালীন সমাজের কঠোর নৈতিক বিধিনিষেধকে তুলে ধরে। বঙ্কিম দেখিয়েছেন, নারী যখন সামাজিক গণ্ডি পেরোনোর চেষ্টা করে, তখন তার পরিণতি হয় ভয়াবহ।

২. রবীন্দ্রনাথ ঠাকুর: আত্মানুসন্ধান ও মুক্তির পথে নারী

রবীন্দ্রনাথের উপন্যাসের নারী চরিত্ররা মনস্তাত্ত্বিক জটিলতা ও ব্যক্তিগত স্বাতন্ত্র্যের প্রতি বেশি সচেতন। তাঁরা কেবল পারিবারিক কাঠামোতে আবদ্ধ নন, বরং বৃহত্তর সমাজে নিজেদের স্থান খুঁজে নিতে চেয়েছেন। রবীন্দ্রনাথ নারী জাগরণকে বুদ্ধিবৃত্তিক ও নৈতিক দৃষ্টিকোণ থেকে দেখেছেন।

'গোরা' (১৯০৭-১৯১০): এই উপন্যাসের প্রধান নারী চরিত্র সুচরিতা।

সুচরিতা: সে তৎকালীন ব্রাহ্মসমাজ ও সনাতন হিন্দু সমাজ—উভয়ের আদর্শের মাঝখানে দাঁড়িয়ে নিজেকে আবিষ্কার করতে চেয়েছে। তার সিদ্ধান্ত গ্রহণের ক্ষমতা, বুদ্ধিবৃত্তি এবং গোঁড়ামিহীন ধর্মচেতনা নারীর ব্যক্তিগত আত্মমর্যাদা ও স্বাধীনতার প্রতীক। সে ভালোবাসাকে সামাজিক

রীতিনীতির ওপরে স্থান দিয়েছে।

'ঘরে বাইরে' বা 'চতুরঙ্গ'-এর মতো উপন্যাসেও তিনি নারীর রাজনৈতিক সচেতনতা, প্রেম ও কর্তব্যের দ্বন্দ্বকে তুলে ধরেছেন, যা আধুনিক নারীর আত্ম-অন্বেষণের পথকে নির্দেশ করে।

৩. শরৎচন্দ্র চট্টোপাধ্যায়: সমাজচ্যুত ও মমতাময়ী নারী

শরৎচন্দ্র তাঁর উপন্যাসে প্রধানত সমাজের লাঞ্ছিত, অবহেলিত ও সমাজচ্যুত নারীদের চিত্র তুলে ধরেছেন। তাঁর নায়িকারা চিরাচরিত অর্থে 'আদর্শ নারী' না হয়েও গভীর মমতা, সহনশীলতা ও ব্যক্তিত্বের জোরে পাঠকের সহানুভূতি অর্জন করে।

- **'চরিত্রহীন' (১৯১৭):** এই উপন্যাসে সাবিত্রী ও কিরণময়ী নামে দুটি ভিন্ন ধারার নারী চরিত্র দেখা যায়। **সাবিত্রী:** সে বিধবা ও আশ্রিতা হলেও তার চরিত্রে রয়েছে গভীর মমতা, আত্মমর্যাদা ও সহনশীলতা। শরৎচন্দ্র তাকে প্রেম ও ত্যাগের এক নতুন সংজ্ঞায়িত রূপে উপস্থাপন করেছেন, যেখানে সামাজিক স্বীকৃতি মুখ্য নয়।
- **'গৃহদাহ' (১৯২০):** এই উপন্যাসের কেন্দ্রীয় চরিত্র মহিম ও সুরেশের প্রতি অচলার আকর্ষণ নারীর মনস্তাত্ত্বিক দ্বিধা ও আবেগের জটিলতা তুলে ধরে। **অচলা:** সে সমাজের বাঁধাধরা নৈতিকতার ঊর্ধ্বে উঠে প্রেমের দ্বন্দ্বে জর্জরিত। শরৎচন্দ্র দেখিয়েছেন, নারীর প্রেম ও মনস্তত্ত্ব সমাজের আরোপিত সরল পথে চলে না, তা জটিল ও স্ব-নিয়ন্ত্রিত হতে পারে।

নারীর শিক্ষা ও সম্পত্তির অধিকারের মতো বিষয়গুলি উপন্যাসে কীভাবে প্রতিফলিত হয়েছে।

নারী-শিক্ষা এবং নারীর সম্পত্তির অধিকার—এই দুটি বিষয় উনিশ ও বিশ শতকের বাংলা উপন্যাসে বাঙালি সমাজের প্রগতি ও রক্ষণশীলতার দ্বন্দ্বরূপে বিশেষভাবে প্রতিফলিত হয়েছে। তিন প্রধান ঔপন্যাসিক বঙ্কিমচন্দ্র, রবীন্দ্রনাথ ও শরৎচন্দ্রের উপন্যাসে এই বিষয়গুলি যেভাবে এসেছে, তা নিচে আলোচনা করা হলো:

১. নারীর শিক্ষা: প্রগতি ও সীমাবদ্ধতা

নারীর শিক্ষা এই সময়ের উপন্যাসের একটি কেন্দ্রীয় থিম, যা একদিকে আধুনিকতার সূচনা করে, আবার অন্যদিকে সমাজে নতুন সমস্যাও সৃষ্টি করে।

বঙ্কিমচন্দ্র চট্টোপাধ্যায় (ঊনবিংশ শতক):

বঙ্কিমচন্দ্রের উপন্যাসে নারী শিক্ষা মূলত পারিবারিক ও নৈতিক প্রশিক্ষণে সীমিত ছিল। তাঁর চরিত্রেরা বিদুষী হলেও তাদের জ্ঞান সাধারণত গৃহকর্ম, ধর্ম ও নৈতিকতার মধ্যেই সীমাবদ্ধ।

- **বিলাসিতা নয়, প্রয়োজনীয়তা:** 'বিষবৃক্ষ'-এ সূর্যমুখী বা 'কপালকুণ্ডলা'-য় মতিবিবির মতো চরিত্ররা শিক্ষিত হলেও, সেই শিক্ষা তাদের গার্হস্থ্য জীবনের নৈতিক মান উন্নত করার হাতিয়ার হিসেবে দেখানো হয়েছে, বাইরের জগতের সঙ্গে সংযোগ স্থাপনের জন্য নয়। বঙ্কিম সমাজে স্ত্রী শিক্ষার প্রয়োজনীয়তা স্বীকার করলেও, তার প্রগতিশীলতা নিয়ে দ্বিধায় ছিলেন।

রবীন্দ্রনাথ ঠাকুর (ঊনবিংশ-বিংশ শতকের সন্ধিক্ষণ):

রবীন্দ্রনাথের উপন্যাসে শিক্ষা নারীকে ব্যক্তিগত স্বাতন্ত্র্য ও সিদ্ধান্ত গ্রহণের ক্ষমতা দিয়েছে। তাঁর নারীরা শিক্ষিত হয়েই সমাজ ও পরিবারের জটিলতা বুঝতে সক্ষম হয়েছে।

- **আত্মিক মুক্তি:** 'গোরা'-র সুচরিতা বা 'নষ্টনীড়'-এর চারুলতা উচ্চশিক্ষিত। তাদের এই শিক্ষা শুধুমাত্র অক্ষরজ্ঞান নয়, বরং মননশীলতা ও আত্মিক মুক্তির পথ খুলে দিয়েছে। সুচরিতা তার শিক্ষাদীক্ষার মাধ্যমেই গোঁড়ামির বিপরীতে যুক্তিনিষ্ঠ অবস্থান নিতে পেরেছে এবং চারুলতা তার সৃজনশীলতার মাধ্যমে একঘেয়েমি থেকে মুক্তি খুঁজেছে। রবীন্দ্রনাথ শিক্ষাকে নারীর সম্পূর্ণ মানুষ হয়ে ওঠার মাধ্যম হিসেবে দেখেছেন।
- **রাজনৈতিক সচেতনতা:** 'ঘরে বাইরে'-র বিমলা স্বামীর অনুপ্রেরণায় বাইরে বেরিয়েছে এবং

তার শিক্ষা তাকে রাজনৈতিক আদর্শের প্রতি আকৃষ্ট করেছে, যা তৎকালীন সময়ের শিক্ষিতা নারীর নতুন দিক।

শরৎচন্দ্র চট্টোপাধ্যায় (বিংশ শতকের প্রথম ভাগ):

শরৎচন্দ্রের উপন্যাসে শিক্ষার আলো প্রায়শই সমাজের প্রান্তিক নারীদের মধ্যেও প্রবেশ করেছে এবং তাদের মানসিক উচ্চতা দিয়েছে।

- **শিক্ষার মানবতাবাদী ভূমিকা:** 'চরিত্রহীন'-এর সাবিত্রী বা 'শ্রীকান্ত'-এর রাজলক্ষ্মী প্রথাগত উচ্চশিক্ষার অধিকারী না হলেও, তাদের মানবিক জ্ঞান ও বোধ অত্যন্ত গভীর। এই জ্ঞান তাদের লাঞ্ছনা সত্ত্বেও আত্মমর্যাদা নিয়ে বাঁচতে শিখিয়েছে। শরৎচন্দ্র দেখিয়েছেন, পুঁথিগত বিদ্যা অপেক্ষা সহৃদয়তা ও জীবনবোধ নারীর মর্যাদা বৃদ্ধিতে বেশি কার্যকর।

২. নারীর সম্পত্তির অধিকার: ক্ষমতা ও স্বাধীনতা

নারীর সম্পত্তির অধিকার বা আর্থিক স্বাধীনতা সেই যুগে নারীর পারিবারিক ক্ষমতায়ন এবং বিবাহ-পরবর্তী নিরাপত্তাকে নিশ্চিত করার অন্যতম প্রধান মাধ্যম ছিল।

বঙ্কিমচন্দ্র চট্টোপাধ্যায়:

বঙ্কিমচন্দ্রের সময়ে (ও তাঁর উপন্যাসে) নারীর সম্পত্তির অধিকার ছিল মূলত স্ত্রীধন এবং বিধবা উত্তরাধিকার-এর মতো চিরাচরিত হিন্দু আইন দ্বারা সীমাবদ্ধ।

- **বিধবা ও সম্পদ:** 'বিষবৃক্ষ' উপন্যাসে কুন্দনন্দিনীকে সম্পত্তির অধিকার দেওয়া হয়নি, সে বিধবা হিসেবে আশ্রয় চেয়েছিল। বঙ্কিমের উপন্যাসে সম্পত্তি সাধারণত পুরুষের হাতেই থাকে এবং তা নারীর জীবনে স্থিতিশীলতা নয়, বরং জটিলতা আনে।

রবীন্দ্রনাথ ঠাকুর:

রবীন্দ্রনাথের উপন্যাসে সম্পত্তির অধিকারকে নারীর স্বাধীনতার মাপকাঠি হিসেবে দেখা হয়েছে।

- **আর্থিক স্বাধীনতা:** 'চোখের বালি'-র মতো উপন্যাসে সম্পত্তির উত্তরাধিকার বা 'ভারতী' পত্রিকার সম্পাদনার মতো পেশা বিনোদিনীকে ব্যক্তিগত ও আর্থিক স্বাধীনতা এনে দিয়েছিল। এই আর্থিক স্বাধীনতা তাকে পুরুষতান্ত্রিক সমাজ বা পরিবারের চাপ উপেক্ষা করার সাহস যুগিয়েছে।
- **অধিকারবোধ:** 'যোগাযোগ'-এ কুমুদিনী তার পিতৃপক্ষের সম্পত্তি এবং মর্যাদা সম্পর্কে সচেতন, যা তাকে শ্বশুরবাড়িতেও নিজের সম্মান বজায় রাখতে সাহায্য করেছে। রবীন্দ্রনাথের কাছে অর্থনৈতিক ক্ষমতা ছিল নারীর স্বাবলম্বী হওয়ার প্রথম ধাপ।

শরৎচন্দ্র চট্টোপাধ্যায়:

শরৎচন্দ্রের উপন্যাসে আর্থিক অধিকার প্রায়শই পুরুষের প্রতারণা বা অক্ষমতার বিপরীতে নারীর নির্ভরতার প্রতীক।

- **আত্মরক্ষার উপায়:** 'পথের দাবী'-তে সুমিত্রার মতো নারীরা সম্পূর্ণ নিজেদের উপার্জিত বা অর্জিত সম্পত্তির জোরে সমাজের বাইরেও নিজেদের অবস্থান প্রতিষ্ঠা করতে সক্ষম হয়েছে।
- **আশ্রয় ও নিরাপত্তা:** শরৎচন্দ্রের বহু নারী চরিত্র, যারা সমাজচ্যুত, তারা প্রায়শই স্বেচ্ছায় অর্জিত বা উত্তরাধিকারসূত্রে প্রাপ্ত সম্পত্তি ব্যবহার করে নিজেদের এবং অন্য লাঞ্ছিতদের আশ্রয় ও নিরাপত্তা দিয়েছে। এক্ষেত্রে সম্পত্তি কেবল ব্যক্তিগত অধিকার নয়, বরং সামাজিক দায়িত্ব পালনের মাধ্যম হয়ে উঠেছে।

পারিবারিক কাঠামো ও সামাজিক রীতিনীতি থেকে নারীর মুক্তি এবং নতুন মূল্যবোধের প্রতিষ্ঠা—

বাংলা উপন্যাসে পারিবারিক কাঠামো ও সামাজিক রীতিনীতি থেকে নারীর মুক্তি এবং নতুন মূল্যবোধের প্রতিষ্ঠা একটি চলমান প্রক্রিয়া ছিল, যা তিন প্রধান ঔপন্যাসিক বঙ্কিম, রবীন্দ্রনাথ ও শরৎচন্দ্রের হাত ধরে বিভিন্ন স্তরে বিকশিত হয়েছে।

১. বঙ্কিমচন্দ্র: রীতিনীতি বনাম ট্র্যাজেডি

বঙ্কিমচন্দ্র চট্টোপাধ্যায়ের উপন্যাসে নারীর মুক্তি বা নতুন মূল্যবোধের প্রতিষ্ঠা একটি ট্র্যাজিক পরিণতি লাভ করে। তাঁর যুগে সামাজিক রীতিনীতির বাঁধন ছিল অত্যন্ত কঠোর।

- **পারিবারিক কাঠামোর অপরিহার্যতা:** বঙ্কিমের নারী চরিত্র, যেমন 'বিষবৃক্ষ'-এর সূর্যমুখী, পারিবারিক কাঠামোর মধ্যে নিজেকে উৎসর্গ করেই সার্থকতা খুঁজেছেন। এই কাঠামো ভাঙার চেষ্টা করলে (যেমন, কুন্দনন্দিনী) তার পরিণতি হয়েছে মৃত্যু বা চরম দুর্গতি।
- **নিয়মের লঙ্ঘন:** 'কৃষ্ণকান্তের উইল'-এর রোহিণী সামাজিক বিধিনিষেধ (বিধবা জীবন) অতিক্রম করে ব্যক্তিগত কামনাকে প্রাধান্য দিয়েছিল। এর ফলে তার পরিণতি হলো মৃত্যু। বঙ্কিম দেখিয়েছেন, উনিশ শতকে নারীর ব্যক্তিগত বাসনা সামাজিক রীতিনীতিকে ছাড়িয়ে গেলে সমাজ তা গ্রহণ করে না।
- **নতুন মূল্যবোধের ইঙ্গিত:** তাঁর উপন্যাসে প্রতিবাদী নারী চরিত্র থাকলেও, তাদের মুক্তি ঘটেনি; বরং সমাজের হাতে লাঞ্ছিত হয়েছে। তবে এই চরিত্রগুলিই পরবর্তীকালে আরও মুক্তিপ্রয়াসী নারী চরিত্রের ভিত্তি রচনা করে।

২. রবীন্দ্রনাথ ঠাকুর: মুক্তি ও আত্ম-প্রতিষ্ঠা

রবীন্দ্রনাথের উপন্যাসে নারী পারিবারিক কাঠামো থেকে বেরিয়ে এসে আত্মিক মুক্তি ও ব্যক্তিগত স্বাতন্ত্র্যের মাধ্যমে নতুন মূল্যবোধ প্রতিষ্ঠা করেছে। তাঁর নারী চরিত্রেরা মনস্তাত্ত্বিক স্বাধীনতাকে অগ্রাধিকার দিয়েছে।

- **প্রেমের জটিলতা ও মুক্তি:** 'নষ্টনীড়'-এর চারুলতা অথবা 'চোখের বালি'-র বিনোদিনী পারিবারিক জীবনের একঘেয়েমি ও জটিলতা থেকে মুক্তি খুঁজেছে। চারুলতা তার সৃজনশীলতা ও বিনোদিনী বুদ্ধিবৃত্তির মাধ্যমে প্রচলিত সম্পর্কের বাইরে নতুন মানবিক সম্পর্কের সন্ধান করেছে।
- **সংস্কার মুক্তি:** 'গোরা'-র সুচরিতা গোঁড়া হিন্দু পরিবার এবং ব্রাহ্ম সমাজের আদর্শের দ্বন্দ্বের ঊর্ধ্বে উঠে নিজের বুদ্ধি ও বিবেকের দ্বারা পরিচালিত হয়েছে। তার ধর্ম বা জাতি নয়, বরং মানবতার মূল্যবোধ এবং ব্যক্তিগত প্রেমই তার সিদ্ধান্তকে চালিত করেছে।
- **নতুন মূল্যবোধ:** রবীন্দ্রনাথের উপন্যাসে স্থাপিত নতুন মূল্যবোধগুলি হলো:
    - ◊ **ব্যক্তিগত নির্বাচন** (Choice) পারিবারিক সম্মতির ঊর্ধ্বে।
    - ◊ **আবেগ ও মননশীলতা** সামাজিক রীতিনীতি অপেক্ষা গুরুত্বপূর্ণ।

৩. শরৎচন্দ্র চট্টোপাধ্যায়: মানবিকতা ও সহানুভূতি

শরৎচন্দ্র তাঁর উপন্যাসে মানবতার মূল্যবোধকে সামাজিক রীতিনীতির ঊর্ধ্বে স্থান দিয়েছেন। তাঁর নারী চরিত্রেরা প্রায়শই সমাজচ্যুত বা তথাকথিত 'পতিতা' হলেও, তাদের মানবিক গুণাবলী ও মমতা সমাজের কঠোর বিচারকে চ্যালেঞ্জ করেছে।

- **সামাজিক রীতিনীতির প্রত্যাখ্যান:** 'চরিত্রহীন'-এর সাবিত্রী বা 'শ্রীকান্ত'-এর রাজলক্ষ্মী পারিবারিক কাঠামো এবং সামাজিক রীতিনীতি দ্বারা প্রত্যাখ্যাত নারী। তবুও তারা তাদের মমতা, ত্যাগ ও সেবার মাধ্যমে এক নতুন সামাজিক মূল্যবোধ প্রতিষ্ঠা করেছে।

- **মুক্তির পথ হিসেবে মানবিকতা:** শরৎচন্দ্রের নারীরা প্রচলিত প্রথাগত বিবাহ বা পরিবারে মুক্তি খোঁজেনি। বরং তারা ভালোবাসা, সহানুভূতি ও সেবার মাধ্যমে নিজেদের জীবনকে সার্থক করে তুলেছে, যা সমাজের কঠোর নৈতিকতার বিরুদ্ধে এক নীরব প্রতিবাদ।
- **নতুন মূল্যবোধ:** শরৎচন্দ্রের উপন্যাসে প্রতিষ্ঠিত নতুন মূল্যবোধ হলো:
  - ◊ নৈতিকতা হৃদয়ের ওপর নির্ভরশীল, সমাজের নিয়মের ওপর নয়।
  - ◊ সহানুভূতি ও মমতা সতীত্বের চিরাচরিত ধারণার চেয়ে বেশি মূল্যবান।

সংক্ষেপে, বঙ্কিম সমাজ-নিয়মের কঠোরতা দেখিয়েছেন, রবীন্দ্রনাথ ব্যক্তিগত স্বাতন্ত্র্যের মাধ্যমে মুক্তির পথ দেখিয়েছেন, এবং শরৎচন্দ্র মানবিক মূল্যবোধের মাধ্যমে সামাজিক রীতিনীতির ভিত নাড়িয়ে দিয়েছেন।

স্বাধীনতা আন্দোলন এবং দেশভাগ-এর মতো ঐতিহাসিক পটভূমিতে নারী চরিত্রের ভূমিকা—

স্বাধীনতা আন্দোলন এবং দেশভাগ—এই দুটি বিশাল ঐতিহাসিক পটভূমি বাংলা সাহিত্যের উপন্যাসে নারীর ভূমিকাকে সম্পূর্ণ নতুন দিগন্ত দিয়েছে। এই সময় নারী শুধু পরিবারের মধ্যে আবদ্ধ থাকেনি, বরং বৃহত্তর সামাজিক ও রাজনৈতিক কর্মকাণ্ডে সক্রিয় অংশগ্রহণকারী হয়ে উঠেছে।

এখানে এই পটভূমিতে নারী চরিত্রের ভূমিকা ও প্রতিফলনের বিশ্লেষণ দেওয়া হলো:

১. স্বাধীনতা আন্দোলনে নারী চরিত্রের ভূমিকা

স্বাধীনতা আন্দোলন (বিশেষত বিশ শতকের প্রথম ভাগ থেকে ১৯৪৫ সাল পর্যন্ত) বাংলা উপন্যাসের নারীদেরকে চিরাচরিত গণ্ডি থেকে মুক্ত করে দেশপ্রেম ও রাজনৈতিক চেতনার প্রতীক হিসেবে উপস্থাপন করেছে। রবীন্দ্রনাথ ও শরৎচন্দ্র এই প্রেক্ষাপটে নারী চরিত্র সৃষ্টিতে অগ্রণী ভূমিকা নেন।

ক. স্বদেশী ও বিপ্লবী আন্দোলনে নারীর সক্রিয়তা

- **রবীন্দ্রনাথ ঠাকুরের 'ঘরে বাইরে' (১৯১৬):** এই উপন্যাসের বিমলা চরিত্রটি স্বদেশী আন্দোলনের আদর্শে উদ্বুদ্ধ এক গৃহবধূর প্রতীক। সে স্বামীর (নিখিল) রক্ষণশীলতা ও তার দেওরপ্রতিম সখার (সন্দীপ) প্ররোচনার মধ্য দিয়ে জাতীয়তাবাদী চেতনায় দীক্ষিত হয়।
  - ◊ **মুক্তি ও পতন:** বিমলা তার গৃহকোণ ছেড়ে বাইরে এসেছে, রাজনৈতিক আদর্শকে আপন করেছে। কিন্তু এই বাইরের জগতে এসে সে আদর্শ ও আবেগের জটিল দ্বন্দ্বে জড়িয়েছে, যা নারীর রাজনৈতিক মুক্তির পথে প্রথম দিকের ঝুঁকি ও সমস্যাগুলিকে তুলে ধরে।
- **শরৎচন্দ্র চট্টোপাধ্যায়ের 'পথের দাবী' (১৯২৬):** এই উপন্যাসের সুমিত্রা চরিত্রটি বিপ্লবী আন্দোলনে নারীর প্রত্যক্ষ ভূমিকার সবচেয়ে শক্তিশালী উদাহরণ।
  - ◊ **আদর্শবাদী বিপ্লবী:** সুমিত্রা কেবল আবেগের বশে নয়, বরং বুদ্ধি, সংগঠন ক্ষমতা ও নির্ভীকতার জোরে এক পূর্ণাঙ্গ বিপ্লবী নেত্রী হিসেবে চিত্রিত হয়েছে। সে ব্যক্তিগত প্রেম বা পারিবারিক জীবনের ঊর্ধ্বে বিপ্লবী আদর্শকে স্থান দিয়েছে। সুমিত্রা প্রমাণ করে যে, নারী পুরুষের মতোই রাজনৈতিক লড়াইয়ে সমকক্ষ হতে পারে।

খ. নীরব সমর্থন ও আত্মত্যাগ

অনেক উপন্যাসে নারীর প্রত্যক্ষ ভূমিকা না থাকলেও, তারা আন্দোলনকারী পুরুষদের আশ্রয়, সাহস ও আর্থিক সহায়তা দিয়ে নীরব সমর্থন জুগিয়েছে। তাদের আত্মত্যাগ ও ধৈর্য ছিল আন্দোলনের প্রধান নৈতিক ভিত্তি।

২. দেশভাগ-এর পটভূমিতে নারী চরিত্রের ভূমিকা

১৯৪৭ সালের দেশভাগ বাংলা উপন্যাসে বাস্তুচ্যুতি, নিরাপত্তা এবং টিকে থাকার সংগ্রামকে কেন্দ্র করে এক নতুন ধরনের নারী চরিত্র এনেছে। এই পর্বের নারী মূলত ক্ষতিগ্রস্ত, কিন্তু দৃঢ়চিত্ত।

ক. বাস্তুচ্যুতির শিকার ও আশ্রয়ের উৎস

- **আশ্রয় ও নিরাপত্তা:** দেশভাগ-পরবর্তী উপন্যাসে (যেমন মানিক বন্দ্যোপাধ্যায়, অদ্বৈত মল্লবর্মণ বা পরবর্তীকালের সমরেশ মজুমদার) নারীরা প্রায়শই পরিবারের মূল স্তম্ভ হিসেবে আবির্ভূত হয়েছে। পুরুষ যখন মানসিক বা অর্থনৈতিকভাবে ভেঙে পড়েছে, তখন নারীই তার স্নেহ ও ধৈর্য দিয়ে পরিবারকে একত্রিত রেখেছে।
- **শারীরিক ও মানসিক আঘাত:** দেশভাগের সময় নারীরা চরম শারীরিক ও মানসিক নিপীড়নের শিকার হয়েছে (যেমন অপহরণ, ধর্ষণ বা হত্যা)। এই ক্ষতগুলি নারীর জীবনের সবচেয়ে বড় ট্র্যাজেডি হিসেবে উপন্যাসে প্রতিফলিত হয়েছে। এই চরিত্রগুলি সমাজকে নারীর অসহায়তা ও দুর্বলতার দিকটি তুলে ধরেছে।

খ. টিকে থাকার সংগ্রাম ও নতুন পেশা

- **অর্থনৈতিক স্বাধীনতা:** দেশভাগের পর যখন অনেক পুরুষ কাজ হারায় বা মানিয়ে নিতে পারে না, তখন নারীরাই নতুন অর্থনৈতিক ভূমিকা নিয়েছে। তারা উদ্বাস্তু শিবিরে বা নতুন শহরে এসে ছোটখাটো কাজ (যেমন সেলাই, রান্না বা গৃহকর্মী) গ্রহণ করেছে, যা বাঙালি নারীর ঐতিহ্যবাহী পারিবারিক ভূমিকার বাইরে ছিল।
- **জীবনের প্রতি অবিচল আস্থা:** বিভাজনের বিপর্যয়ের পরও টিকে থাকার জন্য নারীর এই সংগ্রাম উপন্যাসে এক নতুন মূল্যবোধ সৃষ্টি করেছে—পরিবারকে বাঁচিয়ে রাখার জন্য নারীর অসীম সহনশীলতা ও জীবনের প্রতি অবিচল আস্থা।

সংক্ষেপে বলা যায়, ঐতিহাসিক পটভূমিতে বাংলা উপন্যাসের নারী চরিত্রগুলি কেবল পারিবারিক বন্ধন থেকে মুক্তি নয়, বরং রাজনৈতিক কর্তব্যবোধ, দেশের প্রতি ভালোবাসা এবং কঠিনতম পরিস্থিতিতে টিকে থাকার অদম্য শক্তি—এই নতুন মূল্যবোধগুলি প্রতিষ্ঠা করেছে।

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বঙ্গভঙ্গ আন্দোলন এবং সামাজিক প্রভাব: একটি সমীক্ষাত্মক অধ্যয়ন

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Abstract: ১৯০৫ সালের বঙ্গভঙ্গ আন্দোলন ভারতের স্বাধীনতা সংগ্রামের ইতিহাসে এক নতুন অধ্যায়ের সূচনা ঘটায়। এই বঙ্গভঙ্গের প্রভাব শুধুমাত্র এক জায়গাতেই সীমাবদ্ধ ছিল না, এর প্রভাব এক অতীব সর্বভারতীয় আন্দোলনের রূপ নেয়। একে ভারতের প্রথম গণ আন্দোলন বলা যায়। ছাত্র থেকে শুরু করে গৃহস্থ বধূ সকল স্তরের মানুষ অংশগ্রহণ করেছিল এই বঙ্গভঙ্গ আন্দোলনে। রক্ষণশীল নরমপন্থী থেকে শুরু করে চরমপন্থী, বিপ্লবী সন্ত্রাস ক্রিয়াকলাপ, শ্রমজীবী মানুষদের প্রতিবাদ, নিষ্ক্রিয় প্রতিরোধ ও বয়কট সবকিছুরই রাজনৈতিক ধারা এই স্বদেশী আন্দোলন, তা কেবল রাজনীতির মধ্যেই সীমাবদ্ধ ছিল না। স্বদেশী আন্দোলনের দ্বারা শিল্পের বিকাশ, বিভিন্ন স্বদেশী শিক্ষা প্রতিষ্ঠান, জাতীয় শিক্ষানীতির মতো উদ্যোগ গ্রহণ করা হয়েছিল। একে কেন্দ্র করেই ভারতের স্বাধীনতা সংগ্রামের ইতিহাসে সাম্প্রদায়িক রাজনীতি শুরু হয়।

Keywords: স্বদেশী, বয়কট, স্বরাজ, চরমপন্থী, নরমপন্থী, সন্ত্রাষবাদ, সাম্প্রদায়িকতা।

ভূমিকা— বঙ্গভঙ্গের সিদ্ধান্ত বাংলার মানুষ নেয়নি। প্রখ্যাত ঐতিহাসিক অমলেশ ত্রিপাঠীর ভাষায়— "বাঙালীদের স্পর্শকাতরতায় তাদের গর্ব যে আঘাত পড়েছিল তাতে প্রতিরোধে ঐক্যবদ্ধ হল সকল স্তরের বাঙালী।" বঙ্গভঙ্গকে কেন্দ্র করে হিন্দু মুসলিম সম্পর্কের মধ্যে ফাটল ধরতে শুরু করেছিল। সাম্প্রদায়িক সম্প্রীতিতে আঘাত এসেছিল। ভাইসরয় লর্ড কার্জনের ভাষায়— এই প্রচেষ্টার উদ্দেশ্য ছিল কংগ্রেস পার্টির গোটা বাংলার এবং বাস্তবিক পক্ষে গোটা ভারতে রাজনৈতিক ক্রিয়াকলাপ চালানোর কেন্দ্র হিসাবে, সকল ষড়যন্ত্রের কেন্দ্র হিসাবে কলকাতার যে আসন রয়েছে তা থেকে তাকে অপসারিত করা ভারত সরকারের স্বরাষ্ট্র সচিব ছিলেন আরো স্পষ্টবাদী ১৯০৪ সালের ৬ই ডিসেম্বর তিনি বলেন, "ঐক্যবদ্ধ বাংলাই শক্তি। বাংলা ভাগ হলে শক্তি নানা দিকে ছড়িয়ে পড়বে। কংগ্রেস নেতারাও তাই মনে করেন; তাদের সন্দেহ একেবারে ঠিক আর এটাই বঙ্গভঙ্গের পরিকল্পনার অন্যতম প্রধান গুণ।"[1]

রাজনৈতিক দিক থেকেই বঙ্গভঙ্গ ছিল এক ঢিলে দুই পাখি মারার মতো এক কৌশল। এই আন্দোলনের প্রভাব শুধুমাত্র রাজনৈতিক দিক থেকেই প্রভাব ফেলেছিল তাই নয়, বাংলার শিক্ষা, বিজ্ঞান, সংবাদপত্র, শিল্প প্রভৃতি প্রায় সব ক্ষেত্রেই প্রভাব ফেলেছিল। কাজেই বঙ্গভঙ্গের গুরুত্ব অফুরন্ত। বিভিন্ন ঐতিহাসিকদের ভাষায় তিনটি পৃথক্ ধারার সূচনা হয়েছিল স্বদেশী আন্দোলনকে মূল কেন্দ্র করে। ধারাগুলি হল—

১)গঠনমূলক স্বদেশী— রবীন্দ্রনাথ ঠাকুর তাঁর 'স্বদেশী সমাজ' প্রবন্ধে গঠনমূলক কাজের মাধ্যমে আত্মশক্তি অর্জনের কথা ব্যাখ্যা করেছেন। গঠনমূলক স্বদেশীকে কেন্দ্র করে বাংলার চীনামাটি, দেশলাই, সাবান, কাপড়ের কল প্রভৃতির কারখানা থেকে শুরু করে জাহাজ নির্মাণের উদ্যোগ দেখা দিয়েছিল। এ প্রসঙ্গে কৃষ্ণকুমার মিত্র তাঁর 'সঞ্জীবনী' পত্রিকায় লেখেন— "স্বদেশে যে সকল দ্রব্য উৎপন্ন হয় ইংল্যাণ্ডের সে সকল দ্রব্য ব্যবহার করিব না। স্তবস্তুতি অনেক হইয়াছে আর নয়। তখন আইস আমরা নিজের পদভরে দণ্ডায়মান হই।"[2] গঠনমূলক স্বদেশী আন্দোলনের ক্ষেত্রে আর একদিক হল জাতীয় শিক্ষা। সতীশচন্দ্র মুখার্জী সম্পাদিত 'ডন' (Dawn) পত্রিকায় জাতীয় শিক্ষার বিষয়টির ওপর গুরুত্ব দেওয়া হয়েছিল। স্বদেশীকে কেন্দ্র করে জাতীয় বিদ্যালয় গড়ে ওঠে।

এর প্রধান উদ্দেশ্যই ছিল বিদেশী শিক্ষা প্রতিষ্ঠান বর্জন করে ছাত্রদের নিজেদের জাতীয়বাদ চেতনায় সচেতন করা।

এর ফলস্বরূপ প্রফুল্লচন্দ্র রায়ের বেঙ্গল কেমিক্যাল প্রতিষ্ঠা, নীলরতন সরকারের ব্যবসায়ী উদ্যোগ লক্ষ্য করা যায়। ১৯০৭ সালের এপ্রিল মাসে প্রায় এইরকম ১০০০টি সমিতি স্থাপিত হয়। সমিতি আন্দোলন সবথেকে বেশি প্রভাব বিস্তার করেছিল পূর্ববাংলায় বিশেষ করে বাখরগঞ্জের বরিশাল ও ফরিদপুরের মাদারিহাটে, ব্রতী ময়মনসিং এর সুহৃদ ও সাধনা ও ঢাকার অনুশীলন সমিতির খ্যাতি ছিল। স্বদেশী প্রসঙ্গে রবীন্দ্রনাথ ঠাকুরের চিন্তাধারায় মৌলিকতা থাকলেও তিনি বয়কটকে বিশেষ একটা সুবিধাবোধ করেননি। যদিও স্বাদেশিকতার ফলে অনেকের কর্মসংস্থানের সুযোগ হবে, সমাজের সকলস্তরের মানুষ এর দ্বারা ঐক্যবদ্ধ হবে তা জেনেও বয়কটের মধ্যে যে এক জোরজবরদস্তির ভাব তা কবিগুরুকে পীড়িত করেছিল। তিনি আশঙ্কা করেছিলেন এর দ্বারা হিন্দু মুসলিম ঐক্য হ্রাস পাবে। তাই তিনি বলেন— “বিলাতী দ্রব্য ব্যবহারই দেশের চরম আহত নহে গৃহ বিবাদের মত এত বড় আহত আর কিছু নাই।”[3] এইসব কারণে তিনি বয়কটের বিরোধিতা করে লেখেন— “বয়কট দুর্বলের প্রয়াস নহে। ইহা দুর্বলের কলহ।....আমাদের সৌভাগ্যক্রমে দেশে স্বদেশী উদযোগ আজ যে এমন পরিতপ্ত হইয়া পড়িয়াছে, বয়কট তাহার প্রাণ নহে।”[4]

২)**রাজনৈতিক চরমপন্থী**— দ্বিতীয় ধারাটি নিষ্ক্রিয় প্রতিরোধ নামেও পরিচিত। সুরেন্দ্রনাথ ও গোখেলের মতো নরমপন্থী নেতারা বয়কটকে এক সাময়িক হাতিয়ার হিসাবে ব্যবহার করতে চেয়েছিলেন।

বিদেশি পণ্যদ্রব্য বয়কটের মাধ্যমে সস্তায় সমান দামে, দেশীয় কাপড় যোগান দিতে না পারলে এই বয়কট চরম দারিদ্র্যের কারণ হয়ে দাঁড়াবে। বিভিন্ন চরমপন্থী নেতা যেমন “লাল বাল পাল” খ্যাত ত্রয়ী থেকে শুরু করে অরবিন্দ ঘোষ বয়কটকে মনে করতেন স্বরাজ লাভের এক প্রয়োজনীয় অস্ত্র। চরমপন্থীদের কাছে স্বদেশী, বয়কট সব কিছু গৌণ স্বরাজ ছিল তাদের মূল কাম্য বা উদ্দেশ্য। প্রখ্যাত ঐতিহাসিক সুমিত সরকারের ভাষায়— “বাংলার বয়কট ও স্বদেশি ইতিহাস মধ্যবিত্ত বুদ্ধিজীবী আন্দোলনের পরিসীমার সুস্পষ্ট ছবি তুলে ধরে— তার বুর্জোয়া আশা আকাঙ্খা ছিল কিন্তু সত্যিকারের বুর্জোয়া সমর্থন ছিল না।”[5] The history of boycott and Swadeshi in Bengal vividly illustrate the limits an intelligentsia movement with Bradly bourgeois aspirations but without as yet real bourgeois support. বিপিনচন্দ্র তাঁর “New India” পত্রিকায় তুলে ধরলেন এই স্বরাজ তথা বিদেশী শাসনের অবসানের কথা। ১৯০৬ সালে তিনি তাঁর ‘New India’য় লেখেন— “Our ideal is full freedom, Which means absence of all foreign control. ১৯০৭ সালের April মাসে অরবিন্দ লিখলেন,— “The new movement is not primarily a protest against bad Government; it is a protest against the continuance of British control.” এই নিষ্ক্রিয় প্রতিরোধ পদ্ধতির চারটি ক্ষেত্র ছিল— শিক্ষা, বিচারবিভাগ, পৌরসভা ও আইন এবং অর্থনীতি। নিষ্ক্রিয় প্রতিরোধ সম্পর্কে ধারণা দেয় প্রথম অরবিন্দ ঘোষ আর বিপিনচন্দ্র পাল।

শ্রমিকদের ক্ষেত্রেও এই আন্দোলনের প্রভাব দেখা যায়। ১৯০৬ সালে বাউড়িয়ার গ্লষ্টার জুট মিলে পরপর তিনটি ধর্মঘট অনুষ্ঠিত হয়। বেতন, কাজের সময়, মালিকদের অৎয়াচার প্রভৃতি কারণে শ্রমিকরা কোনঠাসা হয়ে গেছিল। এই সুযোগকে কাজে লাগিয়েই চরমপন্থী নেতারা শ্রমিকদের তাদের দলে আনার চেষ্টা করে। তাদের মধ্যে যেমন প্রেমতোষ বসু, অপূর্ব কুমার ঘোষ প্রমুখদের নাম উল্লেখ্য। এক্ষেত্রে যদিও চরমপন্থী নেতা যেমন— বিপিনচন্দ্র পাল, অরবিন্দ ঘোষ এগিয়ে আসেনি।

নিষ্ক্রিয় প্রতিরোধ আন্দোলনের প্রচেষ্টা ক্ষণস্থায়ী ছিল। ১৯০৭ সালের চরমপন্থী ও

নরমপন্থীদের মধ্যে বিভেদ সুরাট অধিবেশনে চরমপন্থীদের পতন ঘটায় ও নরমপন্থীদের প্রভাবশালী করে তোলে। যার জন্য ব্রিটিশ সরকারকে অপর্যস্ত (দমন) করার লড়াই অনেকাংশেই ব্যাহত হয়। যার ফলস্বরূপ চারিদিকে হতাশা নেমে আসে এবং প্রথমদিকের উৎসাহ, প্রচেষ্টা, আগ্রহ ধীরে ধীরে নাশ হয়। এই স্বদেশী ও বয়কট আন্দোলন কখনই গ্রামাঞ্চলে বা দূরবর্তী অঞ্চল গুলির অশিক্ষিত মানুষদের কোনরকম ভাবে প্রভাব ফেলতে পারেনি। এছাড়াও স্বদেশী আন্দোলন দমন করার জন্য রাষ্ট্রের উদ্যোগ মারাত্মক আকার ধারণ করেছিল। এর ফলস্বরূপ চরমপন্থী নেতারা ব্রিটিশ সাম্রাজ্যবাদের বিরুদ্ধে বিপ্লববাদী সন্ত্রাসবাদের ক্রিয়াকলাপ চালাতে শুরু করে।

৩)**বিপ্লবী সন্ত্রাষবাদ**— বিদেশী আন্দোলনের অন্যতম তথা শেষ ধারা হল বিপ্লবী সন্ত্রাষবাদ। বিপ্লবী সন্ত্রাষবাদ তথা আদর্শবাদের মূল কতকগুলি বৈশিষ্ট্য ছিল যেমন— জাতীয়তাবোধে উদ্বুদ্ধ হয়ে দেশের জন্য আত্মবলিদান, বিপ্লবী দেশপ্রেমিকদের নিজেদের আত্মত্যাগ, এবং সর্বোপরি ইংরেজ বহু শাসকদের বিরুদ্ধে হিংসাত্মক ও সন্ত্রাষবাদী কার্যকলাপ। বিপ্লবীবাদী সন্ত্রাষবাদের মধ্যে প্রথম অনুশীলন সমিতির কথা উঠে আসে যা ১৯০২ সালে কলকাতায় প্রমথনাথ মিত্র গঠন করেছিল। এর প্রতিনিধিদের মধ্যে ছিল বারীন্দ্রকুমার ঘোষ, যতীন্দ্রনাথ বন্দোপাধ্যায় প্রমুখ ব্যক্তিগণ। বঙ্গভঙ্গের পর থেকে এই বিপ্লববাদী সন্ত্রাষমূলক কার্যকলাপ ক্রমশ বাড়তে থাকে। ১৯০৬ সালে বারীন্দ্র কুমার ঘোষ ও ভূপেন দত্তের নেতৃত্বে যুগন্তর পত্রিকা প্রকাশ পায়। ১৯০৮ সালের ক্ষুদিরাম বসু ও প্রফুল্ল চাকি বিচারপতি কিংসফোর্ডকে হত্যার পরিকল্পনা করেন কিন্তু দুর্ভাগ্যবশতঃ মারা যায় কিংসফোর্ডের স্ত্রী ও তার মেয়ে। ১৯০৬ সালে পুলিনবিহারী দাসের নেতৃত্বাধীন ঢাকা অনুশীলন সমিতি গঠিত হয়। এইসময় থেকেই শুধু ভারতে নয় ভারতের বাইরে সন্ত্রাষমূলক কার্যকলাপ ঘটতে থাকে। এই সন্ত্রাষবাদী আন্দোলন ছিল শিক্ষিত উচ্চশ্রেণীর আন্দোলন। সাধারণ নিম্নবর্গের মানুষ এর সঙ্গে যুক্ত ছিল না।

বাংলার বাইরে স্বদেশী আন্দোলনের প্রভাব—

বঙ্গভঙ্গ আন্দোলনের প্রভাব শুধুমাত্র বাংলাতেই সীমাবদ্ধ ছিলনা, এর প্রভাব বাংলার বিভিন্ন অঞ্চলে ছড়িয়ে পড়েছিল। বয়কট ও স্বদেশীর মাধ্যমে এই আন্দোলন যখন স্বরাজ পাওয়ার লক্ষ্যে পৌঁছাল তখন এটি সর্বভারতীয় সমস্যার রূপ পেল। দক্ষিণ আফ্রিকা থেকে দেশে ফেরার পথে মহাত্মা গান্ধী তাঁর হিন্দ স্বরাজে মন্তব্য করলেন যে, স্বদেশীর আদর্শ বাংলা থেকে ভারতের অন্যত্র ছড়িয়ে পড়েছিল। অন্যদিকে লণ্ডন থেকে গোপালকৃষ্ণ গোখলে লর্ড মর্লেকে বললেন যে "বঙ্গভঙ্গ আজ একটি রাজনৈতিক সমস্যায় পরিণত হয়েছে। বঙ্গভঙ্গ রদ করার জন্য তিনি তাঁকে অনুরোধও করেন।[6] এ প্রসঙ্গে আগেই বলা হয়েছে যে বঙ্গভঙ্গকে কেন্দ্র করেই চরমপন্থী ও নরমপন্থীদের মধ্যে ১৯০৭ সালে সুরাট অধিবেশনে বিরোধ শুরু হয়। নরমপন্থীদের লক্ষ্য স্বরাজ পাওয়া ছিল না কিন্তু অরবিন্দ, বিপিনচন্দ্র পালের মতো চরমপন্থীদের মূল লক্ষ্যই ছিল স্বরাজের অধিকার।

নরমপন্থীদের আপত্তি থাকা সত্ত্বেও স্বদেশী আন্দোলন বিভিন্ন অঞ্চলে ছড়িয়ে পড়েছিল। যেমন যুক্তপ্রদেশ, মধ্যপ্রদেশ, বোম্বাই প্রেসিডেন্সি শহর, মাদ্রাজ, পাঞ্জাব প্রভৃতি অঞ্চলে ছড়িয়ে পড়েছিল। বালগঙ্গাধর তিলকের 'কেশরী' পত্রিকার মাধ্যমে বয়কট স্বরাজ ও স্বদেশের প্রচার চারিদিকে ছড়িয়ে পড়ে। এক্ষেত্রেও দক্ষিণ ভারতের মসুলিপত্তম, কাঁকিনাড়া প্রভৃতি শহরে বঙ্গভঙ্গের বিরোধিতা করে সভা সমিতি অনুষ্ঠিত হয়। যা বন্দেমাতরম আন্দোলন নামে পরিচিত। ১৯০৮ সালে সুব্রাহ্মনিয়া শিব ও চিদাম্বরম পিল্লাই নামে ২জন নেতা দক্ষিণ ভারতের তুতিকোরিনে বয়কট ও স্বদেশীর বাণী জনসাধারণের মধ্যে ছড়িয়ে দেন। শ্রমিকদেরও তারা নানাভাবে উৎসাহিত করে। শেষমেষ পুলিশের অত্যাচারে ও নানা নিপীড়নের দ্বারা তুতিকোরিনের এই আন্দোলন সন্ত্রাষবাদী আন্দোলনে পরিণত হয়।

বঙ্গভঙ্গের রেষ বাংলায় ছাপ পড়লেও বাংলারই পার্শ্ববর্তী অঞ্চল আসাম, বিহার ও উড়িষ্যাতে স্বদেশী ও বয়কট আন্দোলনের কোন গভীর প্রভাব ফেলতে পারেনি। উত্তর ভারতের বেশ কিছু

অঞ্চল জম্মু, দিল্লি, কাংড়াতে স্বদেশী আন্দোলনের প্রভাব পড়েছিল।

সাম্প্রদায়িক সম্প্রীতিতে বঙ্গভঙ্গের প্রভাব—

বঙ্গভঙ্গ আন্দোলন হিন্দু মুসলিম সাম্প্রদায়িক সম্প্রতিতেও আঘাত এনেছিল। যদিও এটা কখনই বলা ঠিক নয় যে হিন্দু ও মুসলিমদের ঐক্যবন্ধন প্রথম থেকেই তীব্রতর ছিল। এই বঙ্গভঙ্গের ফলে হিন্দু মুসলিম সম্পর্কের মধ্যে ফাটল ধরতে শুরু করেছিল। ১৯০৬ সালে ঢাকার নবাব শলিমুল্লার নেতৃত্বে মুসলিম লীগ স্থাপিত হয়েছিল। বঙ্গভঙ্গ হিন্দুদের যেমন হতাশ করে সেইরকমই মুসলিমদের খুশি করেছিল। ১৯০৬ সালে ময়মনসিং জেলা, ঈশ্বরগঞ্জ, কুমিল্লা, জামালপুর, বাখরগঞ্জ জেলায় দাঙ্গা হাঙ্গামা শুরু হয়েছিল। লাল ইস্তাহার নামক একটি পত্রিকায় জঙ্গী ভাষার সাম্প্রদায়িক বিদ্বেষ ছড়িয়ে দিলে ফল আরও মারাত্মক ভয়ঙ্কর রূপ নেয়। জন. আর ম্যাকলীন সরকারকেই বেশি দায়ি করেছিল হিন্দু মুসলিম সম্প্রতি নষ্ট হওয়ার জন্য। তাঁর ভাষায়— “যে অনুক্রমিক ঘটনাবলী ১৯০৭ সালের হিন্দু মুসলমান দাঙ্গার সৃষ্টি করেছিল এবং মুসলমানদের স্বাতন্ত্র্যকে সংবিধিগত স্বীকৃতি প্রদানের দাবির ক্রম দিয়েছিল, সে ঘটনাবলীতে ব্রিটিশ ভূমিকা ছিল মুখ্য। ১৯০৫-৯ কালপর্বে বহু ক্ষেত্রেই সরকারী নীতির মূল সুদ নিরপেক্ষ ছিল না। বরং সরকারী কর্মকর্তাগণ বঙ্গভঙ্গের ফলে সৃষ্ট সাম্প্রদায়িক আগুনকে আরো উস্কে দিয়েছিলেন।”[7]

সাহিত্য সঙ্গিতীতে পত্রপত্রিকায় বঙ্গভঙ্গের প্রভাব—

সাহিত্য সংস্কৃতির ইতিহাসে এই বঙ্গভঙ্গ স্বদেশী আন্দোলনের গুরুত্ব চরম শিখরে পৌঁছায়। রবীন্দ্রনাথ ঠাকুরের বিখ্যাত গান— ‘বাংলার মাটি বাংলার জল’ রচিত হয়েছিল। রচিত হয়েছিল অতুল প্রসাদ সেনের গান যেমন— ‘বলো বলো বলো সবে, শতবিনা বেণু রবে’, ‘আমরি বাংলা ভাষা’, ‘সবারে বাসবে ভালো’, প্রভৃতি গান। রজনীকান্ত সেনের জনপ্রিয় গান— ‘তুমি নির্মল কর মঙ্গল কর মলিন মর্ম মুছায়ে’, ‘মায়ের দেওয়া মোটা কাপড় মাথায় তুলে নেরে ভাই’, বঙ্কিমচন্দ্রের জনপ্রিয় গান— ‘বন্দেমাতরম’, সত্যেন্দ্রনাথ দত্তের জনপ্রিয় গান— ‘কোন দেশেতে তরুলতা’, দ্বিজেন্দ্রনাথ লাল রায়ের জনপ্রিয় গান— ‘বঙ্গ আমার’, মহম্মদ ইকবালের জনপ্রিয় গান— ‘সারে জাঁহা সে আচ্ছা’ প্রভৃতি গানগুলি বঙ্গভঙ্গকে কেন্দ্র করেই রচিত হয়েছিল।

বঙ্গভঙ্গকে কেন্দ্র করে বেশ কিছু পত্রপত্রিকায় বঙ্গভঙ্গের বিরুদ্ধে তীব্র সোরগোল শুরু হয়। যেমন— আনন্দ বাজার পত্রিকা (কলকাতা), চারু মিহির (ময়মনসিংহ), ঢাকা প্রকাশ (ঢাকা), বসুমতি (কলকাতা), জ্যোতি (কলকাতা), বেঙ্গলী (কলকাতা), সঞ্জীবনী (কলকাতা) প্রভৃতি পত্রিকা এই বঙ্গভঙ্গকে নিয়ে মতামত প্রকাশ করে।

নারীদের মধ্যে বঙ্গভঙ্গের প্রভাব— বঙ্গভঙ্গ বিরোধী আন্দোলন পর্বে জাতি-ধর্ম-বর্ণ-নির্বিশেষে প্রায় সকল স্তরের মানুষ অংশগ্রহণ করেছিলেন। নারী, পুরুষ এবং ছাত্র সকল স্তরের মানুষের যোগদান এই বঙ্গভঙ্গ আন্দোলনকে এক অপরূপ চেহারা দিয়েছিল। ঢাকার আশালতা সেন, বরিশালের মনোরমা বসু বঙ্গভঙ্গের বিরুদ্ধে গুরুত্বপূর্ণ ভূমিকা পালন করেছিলেন। শ্রীমতী হেমন্তকুমারী চৌধুরী অন্তঃপুর নামক একটি পত্রিকা সম্পাদনা করেছিলেন। রমেন্দ্রসুন্দর ত্রিবেদীর কন্যা গিরিজা সুন্দরী বঙ্গলক্ষ্মীর ব্রতকথা পাঠ করে তাঁর মুর্শিদাবাদ গ্রামে ৫০০ এর বেশী নারীকে আন্দোলনমুখী করে তোলেন। ময়মনসিংহের পুষ্পলতা গুপ্ত, কাশীর সুশীলা বসু, জলপাইগুড়ির অম্বুজাসুন্দরী দাশগুপ্ত প্রমুখরা বঙ্গভঙ্গের বিরোধিতা করেছিলেন। ফরিদপুরের সৌদামিণি দেবী, বীরভূমের দুকড়িবালা দেবী, বরিশালের সরোজিনী দেবী, ঢাকার ব্রহ্মময়ী সেন প্রভৃতি কম বেশি ভূমিকা দেখা যায়। সেবাসদনের প্রতিষ্ঠাতা এম. জি. রানাডের দ্বিতীয় পত্নী রমাবাই রানাডেও এই আন্দোলনে অংশগ্রহণ করেছিলেন। সুতরাং বঙ্গভঙ্গের প্রভাব শুধু সমাজের উচ্চবর্গীয় মানুষদের মধ্যে সীমাবধ্য ছিল না, তাতে বহু মহিলাদেরও ভূমিকা দেখতে পাওয়া যায়।

ছাত্রদের মধ্যে বঙ্গভঙ্গের প্রভাব— লর্ড কার্জন্যে বঙ্গভঙ্গের পরিকল্পনায় বাংলা ও বাংলার বাইরে বহু স্থানে ছাত্র আন্দোলন উত্তাল হয়ে উঠে। হিন্দু-মুসলিম সকল সম্প্রদায়ের ছাত্ররা এক

জোট হয়েছিল। কোলকাতার রিপন কলেজ (সুরেন্দ্রনাথ কলেজ) এর প্রচেষ্টায় ৫০০০ ছাত্র-ছাত্রী মিছিল করে বঙ্গভঙ্গের প্রতিবাদে কলকাতার কলেজ স্কোয়ারে সভায় যোগদান করে। ব্যারিষ্টার আব্দুল রসুল ও লিয়াকৎ হোসেন সেখানে বক্তৃতা দেন। ছাত্র আন্দোলনের আর একটি দিক হল বিদেশী দ্রব্য বয়কট বা বর্জন ও পিকেটিং। ছাত্রদের মধ্যে বিপ্লবী কার্যকলাপ ও গুপ্তসমিতির প্রচেষ্টা লক্ষ্য করা গিয়েছিল। বিশেষ করে ছাত্র আন্দোলনে নেতৃত্ব দেন সুরেন্দ্রনাথ ব্যানার্জী, আনন্দ চন্দ্র রায়, ও উমেশচন্দ্র গুপ্ত, অনাথ বন্ধু, বিপিনচন্দ্র পাল প্রমুখরা।

উপসংহার— ভারতের স্বাধীনতার ইতিহাসে বঙ্গভঙ্গ আন্দোলন খুবই গুরুত্বপূর্ণ ভূমিকা পালন করেছিল। শুধুমাত্র সামাজিক সাম্প্রদায়িক সম্প্রতিতেই বঙ্গভঙ্গের প্রভাব লক্ষ্য করা যায় না, ভারতীয় রাজনৈতিক, সন্ত্রাষবাদী চিন্তাচেতনার ভাবনাতেও বঙ্গভঙ্গ আন্দোলনের প্রভাব লক্ষ্য করা যায়। মহাত্মা গান্ধী মন্তব্য করেছিলেন যে, বাংলা ভাগের পরই ভারতে সত্যিকারের জনজাগরণ ঘটেছিল। তাঁর ভাষায় "After the partition people saw that petition must be backed up by force and that they must be capable of suffering."[8] এই আন্দোলনই দেখায় যে "আজ বাংলা যা চিন্তা করে, ভারত আগামীকাল তা করবে।"[9]

Endnotes

1. ভারতের স্বাধীনতা সংগ্রাম ১৮৫৭-১৯৪৭", পৃষ্ঠা-৯২।
2. স্বাধীনতা সংগ্রামে বাংলা- পৃষ্ঠা-৮৭০।
3. সদুপায় সমূহ রচনাবলী ১০ম- পৃষ্ঠা-৫২২।
4. সদুপায় সমূহ রচনাবলী ১০ম- পৃষ্ঠা-৫২২।
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6. Collected Works Vol-x, P.-13.
7. বঙ্গবিভাগ (১৯০৫); হিন্দু মুসলিম সম্পর্ক সিরাজুল ইসলাম সম্পাদিত বাংলাদেশের ইতিহাস (প্রথম খণ্ড). পৃষ্ঠা-৩২৫।
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আধুনিক প্রেক্ষাপটে রামায়ণের নারী চরিত্রগুলোর ভূমিকা

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Abstract: একটি প্রাচীন মহাকাব্য হিসেবেই নয়, বরং একটি অনন্য আধ্যাত্মিক, নীতিমূলক ও আদর্শনির্ভর সাহিত্যকীর্তি হিসেবেও সমাদৃত। এই গ্রন্থটি ভারতীয় সমাজজীবনের নৈতিক মূল্যবোধ, আচার-আচরণ এবং আদর্শ জীবনদর্শনের এক জীবন্ত দলিল। রামায়ণ কেবলমাত্র রাম-রাবণের যুদ্ধ বা এক বীরের কাহিনি নয়, বরং এটি এক সুসংবদ্ধ সাংস্কৃতিক দলিল, যেখানে নারীদের চরিত্রচিত্রণ এক বিশেষ স্থান অধিকার করে আছে। এই মহাকাব্যে নারীরা শুধুমাত্র সহায়িকা নন, তাঁরা কাব্যের গঠন ও বিকাশে মুখ্য ভূমিকা পালন করেছেন। সীতা, কৌশল্যা, সুমিত্রা, কেকয়ী, অহল্যা, উর্মিলা, অনসূয়া, শবরী, মন্দোদরী, তাড়া, শূর্পণখা, ত্রিজটা, মন্থরা প্রমুখ নারী চরিত্রগুলি ভিন্ন ভিন্ন দৃষ্টিকোণ থেকে কাব্যের মূল ঘটনাপ্রবাহকে প্রভাবিত করেছে। এই নারীরা শিক্ষিত, বুদ্ধিমতী, ধৈর্যশীলা, কর্তব্যপরায়ণা এবং আত্মমর্যাদাশীল—যাঁদের জীবনাচরণ আজও সমাজের নারীদের জন্য পথপ্রদর্শক হতে পারে। এই চরিত্রগুলির মধ্যে যেমন সীতার মতো ত্যাগ, শুদ্ধতা ও ধৈর্যের মূর্তি দেখা যায়, তেমনি কৌশল্যার মধ্যে মাতৃত্বের মমতা ও নৈতিক দৃঢ়তা, উর্মিলার নিঃশব্দ সহনশীলতা এবং মন্দোদরীর সুবিবেচনা ও সতর্কতা সমাজকে নারীর প্রকৃত রূপ সম্পর্কে সচেতন করে তোলে। এই মহাকাব্যের নারীরা ধর্ম, নীতি, রাজনীতি, সম্পর্ক ও সমাজচেতনার ক্ষেত্রে এক দৃঢ় অবস্থান গ্রহণ করে, যা প্রাচীন ভারতীয় সমাজে নারীর মর্যাদা ও শক্তির প্রতিফলন ঘটায়।

আজকের যুগে, যখন সমাজ ক্রমশ ভোগবাদিতা ও আত্মকেন্দ্রিকতার দিকে ধাবিত, তখন এই নারী চরিত্রগুলি আমাদেরকে মানবিক মূল্যবোধের দিকে ফেরার আহ্বান জানায়। তাঁদের জীবনের আদর্শ, তাঁদের চারিত্রিক দৃঢ়তা ও আত্মত্যাগ আজও আমাদের মন ও চিন্তাকে স্পর্শ করে। বর্তমান প্রজন্মের কাছে এই চরিত্রগুলি কেবল পৌরাণিক কাহিনির চরিত্র নয়, বরং এক একটি জীবন্ত প্রতিমা— যাঁদের জীবন থেকে শিক্ষা নিয়ে সমাজে নৈতিকতা ও মানবিকতাকে পুনঃপ্রতিষ্ঠা করা সম্ভব। সুতরাং, রামায়ণ-এর এই অনন্য নারীচরিত্রগুলির আদর্শ জীবনবোধ ও মূল্যবোধ যদি আমরা বাস্তব জীবনে অন্তর্ভুক্ত করতে পারি, তাহলে আমাদের ব্যক্তিগত জীবন যেমন সমৃদ্ধ হবে, তেমনি গোটা সমাজ ও জাতিরও নৈতিক উন্নয়ন ও পুনর্গঠন সম্ভব হবে।

Keywords: বাল্মীকী রামায়ণ, স্ত্রী-পাত্র, রামায়ণকালীন নারী, ভারতীয় সংস্কৃতি, নারী-চরিত্র, নারী-চেতনা, সীতা।

ভূমিকা—

আজকের এই প্রগতিশীল ও দ্রুতগতিসম্পন্ন যুগে, যখন আমরা ভারতীয় সংস্কৃতি ও সভ্যতার আলোচনা করি, তখন এক স্বাভাবিক প্রশ্ন উঠে আসে— প্রাচীনকাল থেকে বর্তমান সময় পর্যন্ত এই সংস্কৃতির ধারণা কীরূপে বিদ্যমান থেকেছে? এটি কি আজও জীবন্ত ও কার্যকর? উন্নয়নের নিরবচ্ছিন্ন ধারায় এর রূপ কি অপরিবর্তিত থেকেছে, না কি তা পরিবর্তনের পথে অগ্রসর হয়েছে? এ কথা সর্বজনবিদিত যে ভারতীয় সংস্কৃতি বিশ্বের প্রাচীনতম এবং সর্বাধিক সমৃদ্ধ সংস্কৃতিগুলির মধ্যে অন্যতম। এই সংস্কৃতির মূল ভিত্তিতে রয়েছে মানবকল্যাণের আদর্শ। ‘বহুজন হিতায়, বহুজন সুখায়’ নীতিকে কেন্দ্র করে এ দেশের যাবতীয় কর্মকাণ্ড পরিচালিত হয়ে এসেছে। ‘বসুধৈব কুটুম্বকম্’ অর্থাৎ ‘সমগ্র পৃথিবীই এক পরিবার’ —এই মহান দর্শনই ভারতীয়

সংস্কৃতির প্রকৃত ভিত্তি। তবে, আধুনিকতার অন্ধ অনুকরণ এবং পাশ্চাত্য প্রভাবের কারণে আজকের সমাজে যে পরিবর্তনের স্রোত দেখা যাচ্ছে, তা আমাদের সংস্কৃতির রক্ষার্থে কতটা সহায়ক, তা গভীরভাবে ভাবনার বিষয়। অবশ্যই পরিবর্তন প্রকৃতির নিয়ম, কিন্তু সেই পরিবর্তন হওয়া উচিত ইতিবাচক, যথাযথ এবং সুস্থ সমাজ গঠনের সহায়ক। কারণ, প্রত্যেক পরিবর্তনের দুটি দিক থাকে- একটি ইতিবাচক, অপরটি নেতিবাচক। ইতিবাচক দৃষ্টিভঙ্গি আমাদের উন্নতির পথে নিয়ে যায়, আর নেতিবাচকতা আমাদের পতনের দিকে ঠেলে দেয়। এই কারণে আমাদের উচিত সত্যনিষ্ঠ ও নীতিসম্মত পথ গ্রহণ করা, যা আমাদের সমাজ, সংস্কৃতি, নৈতিকতা ও জীবনের মূল মূল্যবোধের সংরক্ষণ ও বিকাশে সহায়তা করবে। এই প্রেক্ষাপটে রামায়ণ একটি অনন্য মহাকাব্য, যা ভারতীয় সংস্কৃতির প্রতিচ্ছবি এবং মূল্যবান জীবনদর্শনের ভান্ডার হিসেবে সমগ্র বিশ্বে সম্মানিত। এই গ্রন্থে মানবজীবনের প্রায় সবদিকের দিকনির্দেশনা পাওয়া যায় এবং একজন আদর্শ মানুষের জীবনচরিত খুবই সহজভাবে উপস্থাপিত হয়েছে। এখানে জীবনের চূড়ান্ত লক্ষ্য হিসেবে শুধু ভোগের নয়, বরং ধর্ম বা নৈতিকতার পথকেই শ্রেষ্ঠ বলে বিবেচনা করা হয়েছে। ফলে, রামায়ণ কেবল একটি পৌরাণিক কাব্য নয়, এটি ভারতীয় সংস্কৃতির এক প্রতীকী এবং অমূল্য জ্ঞানভান্ডার হিসেবে যুগে যুগে প্রাসঙ্গিক থেকেছে এবং থাকবে।

রামায়ণে নারীপাত্রের অবস্থান ও তাৎপর্য—

সাধারণভাবে একটি সমাজের অগ্রগতির প্রকৃত মূল্যায়ন সেই সমাজে নারীদের মর্যাদা ও অবস্থানের মাধ্যমে নির্ধারিত হয়। কারণ, নারীই সমাজের মূল ভিত্তি, কেন্দ্রবিন্দু এবং সংস্কৃতির মূল উৎস হিসেবে গণ্য হয়ে আসছে। ভারতীয় সংস্কৃতিতে প্রাচীনকাল থেকেই নারীর একটি সুসংহত মর্যাদা ও গুরুত্বপূর্ণ ভূমিকা স্বীকৃত হয়েছে। নারী এখানে কেবল অর্ধাঙ্গিনী নন, তিনি মাতৃত্ব, শক্তি, ধন এবং জ্ঞানের প্রতীক হিসেবেও শ্রদ্ধেয়। তবে যুগের পরিবর্তনের সঙ্গে সঙ্গে নারীর আদর্শ, ভূমিকা ও দায়িত্বেও পরিবর্তন এসেছে, কারণ সময়, স্থান ও সামাজিক প্রেক্ষাপটের সঙ্গে মানুষের জীবনযাত্রা ঘনিষ্ঠভাবে জড়িত। এই পরিবর্তনের প্রভাব সমাজজীবনে অবশ্যই পরিলক্ষিত হয়।

রামায়ণ-যুগের নারীরা আমাদের সাংস্কৃতিক ঐতিহ্যের ধারক। রামায়ণে বর্ণিত নারীচরিত্র— তা মানুষ হোক বা অসুর—অধিকাংশ ক্ষেত্রেই প্রশংসনীয় এবং অনুকরণীয় রূপে চিত্রিত। ব্যতিক্রম কিছু চরিত্র ছাড়া, তাদের জীবনযাত্রা ও ভাবনা-চিন্তা এক উচ্চমানের নৈতিকতার প্রতিফলন। রামায়ণ কেবল একটি ধর্মীয় কাহিনি নয়, বরং একটি আদর্শমূলক জীবনদর্শন, যেখানে নারীচরিত্রগুলি কাহিনির গতি ও গভীরতা নির্ধারণে অসামান্য ভূমিকা পালন করেছে। সীতা, কৌশল্যা, কেকয়ী, সুমিত্রা, মন্থরা, উর্মিলা, মন্দোদরী, শবরী, অহল্যা, শূর্পণখা প্রমুখ নারীর চরিত্র বাল্মীকির কলমে অপূর্ব রূপে ফুটে উঠেছে। এসব চরিত্র শুধু কাব্যের অলঙ্কার নয়, বরং আদর্শ মানবিক গুণাবলির প্রতিফলন। এঁদের জীবনাচরণ ভারতীয় সংস্কৃতির ভিতকে আরও দৃঢ় এবং সমৃদ্ধ করতে সহায়ক।

সীতা— বাল্মীকির রামায়ণ-এ সীতার চরিত্র একটি কেন্দ্রীয় স্থান অধিকার করে আছে, কারণ গোটা কাব্যের কাহিনির স্রোতধারায় তাঁর উপস্থিতি ও ভূমিকা অনবদ্য। সীতার জীবনের মূল আদর্শ ছিল স্বামীনিষ্ঠা ও পতিব্রত ধর্ম। যেকোনো পরিস্থিতিতেই তিনি তাঁর কর্তব্য থেকে বিচ্যুত হননি; মন, বাক্য এবং কর্মে সর্বদা স্বামীর অনুগামী ছিলেন। একজন আদর্শ পত্নী হিসেবে সীতা অযোধ্যার বিলাসবহুল জীবন ত্যাগ করে স্বামীর সঙ্গে কণ্টকাকীর্ণ বনবাস গ্রহণ করেন। বহুবার রামের নিরুৎসাহ সত্ত্বেও তিনি বনযাত্রায় যাওয়ার জন্য অনড় থাকেন এবং যুক্তিপূর্ণভাবে জানান যে, তাঁর ভাগ্যে বনবাস পূর্বনির্ধারিত। কৌমার্যে পিতৃগৃহে আগত কিছু ব্রাহ্মণ এবং এক সন্ন্যাসিনী পূর্বেই তাঁর এই ভবিষ্যৎ জানিয়েছিলেন। যখন রাম তাঁকে সঙ্গে নেওয়ার বিষয়ে অনিচ্ছা প্রকাশ করেন, তখন সীতা তাঁর ক্ষোভ প্রকাশ করে বলেন— "আমার পিতা যে পুরুষরূপী স্ত্রীকে জামাতা হিসেবে পেয়েছেন, তিনি হয়তো তোমার মতোই কেউ।"

"কিং ত্বামন্যত বৈদেহঃ পিতা মে মিথিলাধিপঃ। রামঃ জামাতারং প্রাপ্য স্ত্রিয় পুরুষবিগ্রহম্।।" (বাল্মীকী রামায়ণ, 2/30/3)

লোকসমাজে রামের মর্যাদা রক্ষার্থে সীতা, এক আত্মমর্যাদাসম্পন্ন নারী হিসেবে, নিজের সর্বস্ব ত্যাগ করে ধরিত্রী মাতার কোলে আশ্রয় নেন। লোকনিন্দার ভয়ে রামের আদেশে নির্বাসিত হয়ে তিনি রুষ্ট হন এবং বলেন, "ঋষিরা যদি আমার নির্বাসনের কারণ জানতে চায়, আমি কী বলব?"

"কিংনু বক্ষ্যামি মুনিষু কর্ম চাসৎকৃত প্রভো। কস্মিন্ বা করাণে ত্যক্তিকা রাঘবেণ মহাত্মনা।।" (বাল্মীকী রামায়ণ, 7/48/7)

অবশেষে, নিজের পবিত্রতা প্রমাণ করতে সীতা ধরিত্রী মাতার বন্দনা করে তাঁর গর্ভে প্রবেশ করেন। যজ্ঞে অগ্নিপরীক্ষায় উত্তীর্ণ হওয়া সত্ত্বেও, সকল অপবাদ মাথায় নিয়ে রামের মহিমা রক্ষায় নিজের কর্তব্য পালনে ব্রতী ছিলেন। তাঁর সহিষ্ণুতা, উদার হৃদয়, এবং আত্মসমর্পণের মনোভাব সর্বদাই তাঁর চরিত্রে উজ্জ্বলভাবে প্রকাশ পেয়েছে। এইভাবে, সীতার জীবন এক অনুপম আদর্শের প্রতিমূর্তি— যেখানে স্বামীভক্তি, নৈতিকতা, ত্যাগ, সহিষ্ণুতা, নম্রতা এবং আত্মমর্যাদাবোধ একত্রে জড়িত। সীতার ব্যক্তিত্ব সর্বকালের নারীর জন্য এক অনন্য অনুকরণীয় ও পূজনীয় আদর্শ হিসেবে চিরকাল প্রেরণা দিয়ে যাবে।

কৈকেয়ী– মহারাজ দশরথের তিন রানির মধ্যে কৈকেয়ীর ভূমিকা এমন এক চরিত্র হিসেবে চিহ্নিত, যিনি রামায়ণের কাহিনিকে গতি দিয়েছেন এবং একপ্রকার রামকথার মূল কারণ হয়ে উঠেছেন। সেইসঙ্গে, রামকে 'মর্যাদা পুরুষোত্তম' রূপে প্রতিষ্ঠিত করতে তিনিও অনন্য ভূমিকা পালন করেছেন। সম্ভবত এই কারণেই রাম মাতৃগণের মধ্যে প্রথমে কৈকেয়ীকেই প্রণাম করেন।

মহার্ষি বাল্মীকি কৈকেয়ীর যে রূপটি তুলে ধরেছেন, তা তিনটি মাত্রায় অনুধাবন করা যায়। প্রথমত, কৈকেয়ীর সেই মহৎ রূপটি যা দেবাসুর সংঘর্ষে দশরথের প্রাণরক্ষা এবং রামের প্রতি তার স্নেহ প্রদর্শনে প্রকাশিত হয়। মন্থরা যখন রামের রাজ্যাভিষেকের সংবাদ দেয়, তখন আনন্দিত হৃদয়ে কৈকেয়ী মন্থরাকে উপহার দেন এবং বলেন—

"হে মন্থরা! রামের রাজ্যাভিষেকের সংবাদ যে এত প্রিয় এবং অমৃতসম, এমন আর কোনো মধুর কথা হতে পারে না।"

"नमे परं किञ्चिदितस्त्वयापुणः, प्रियं प्रिया सुवचं वचा वरम्। तथा ह्यवोचस्त्यमतः प्रियोत्तरं, परं वरं ते प्रददामि तं वृणु।।" (বাল্মীকি রামায়ণ, 2/7/36)

কিন্তু যখন মন্থরা তাকে 'সানুবন্ধা হতা মসি' বলে রামের রাজ্যাভিষেকের সম্ভাব্য প্রভাব স্মরণ করিয়ে দেয়, তখনো কৈকেয়ী তার কথায় ক্ষুব্ধ হন এবং রামের প্রতি প্রসন্নতা প্রকাশ করে তাকে তিরস্কার করেন—

"भत्रिन्भृत्यांश्च दीर्घायुः पितृवत्पालयिष्यति। संतप्यसे कथं कुब्जे श्रुत्वा रामाभिषेचनम्।।" (বাল্মীকি রামায়ণ, 2/8/15)

"सा त्वमभ्युदये प्राप्ते वर्तमाने च मन्थरे। भविष्यति च कल्याणे किमर्थं परितप्यसे।।" —(বাল্মীকি রামায়ণ, 2/8/17)

অন্যদিকে, কৈকেয়ীর এক অপ্রত্যাশিত ও অন্ধকারময় দিকও প্রকাশ পায়, যা তার চরিত্রে কালিমা আনে এবং সাধারণ মানুষের মনে যুগ যুগ ধরে ঘৃণা, ক্ষোভ ও নিন্দার কারণ হয়ে দাঁড়ায়। ভরতকে রাজ্যদান ও রামকে ১৪ বছরের বনবাস প্রদানের মাধ্যমে বাল্মীকি কৈকেয়ীর ক্ষমতালিপ্সু, নির্মম, প্রতিহিংসাপরায়ণ এবং নীচ প্রবৃত্তিকে তুলে ধরেছেন।

যদিও কৈকেয়ী ছিলেন অপরূপা, গুণবতী, যুদ্ধশিল্পে দক্ষ, প্রখর বুদ্ধিসম্পন্ন ও এক বীরাঙ্গনা নারী। রামের প্রতি তার কোনো বিরূপতা ছিল না। রাম তার কাছে ততটাই প্রিয় ছিলেন, যতটা ভরত। কিন্তু মন্থরা তার মনে নারীত্বের স্বভাবজাত সতীন-প্রতিদ্বন্দ্বিতার বীজ বপন করে। ফলে রামের রাজ্যাভিষেকের সম্ভাবনায় কৈকেয়ীর মনে নিজেকে অবহেলিত হওয়ার আশঙ্কা দানা বাঁধে। সেই মুহূর্তেই তার মাতৃস্নেহ, অহংকারবোধের সামনে নিস্তেজ হয়ে পড়ে। তাই কৌশল্যাকে রাজমাতার আসনে দেখার কল্পনা, এবং তার প্রাধান্যের সামনে নিজের তুচ্ছতা সহ্য করা কৈকেয়ীর পক্ষে কঠিন হয়ে ওঠে। কৌশল্যার প্রতি তার অশোভন ব্যবহারের উৎসও সম্ভবত এখানেই নিহিত।

"दर्पान्निराकृता पूर्व त्वया सौभाग्यवत्तया। राममाता सपत्नी ते कथं वैरं ण यातयेत्।।" (বাল্মীকি রামায়ণ, 2/8/37)

এছাড়াও, প্রতিশ্রুতিবদ্ধ দশরথকে সত্য পালনে বাধ্য করার পেছনে কৈকেয়ীর উদ্দেশ্য

সম্ভবত এই ছিল যে, ইক্ষ্বাকুবংশে যেন অসত্যাচরণ বা প্রতিজ্ঞা ভঙ্গের কলঙ্ক না লাগে। এই বৈপরীত্যপূর্ণ দুই চিত্রের মাধ্যমে মহাকবি ভবিষ্যৎ প্রজন্মকে এ বার্তা দিয়েছেন- আমাদের অন্তরতমে সদগুণ ও দুষ্প্রবৃত্তি উভয়ই অবস্থান করে, সেগুলির মধ্যে ভারসাম্য বজায় রাখা এবং সচেতন থাকা অত্যন্ত প্রয়োজনীয়।

এরপর যে তৃতীয় দিকটি উঠে আসে, তা হলো কৈকেয়ীর করুণ ও দয়ার্দ্র রূপ। ভরত যখন ভরদ্বাজ ঋষির আশ্রমে কৈকেয়ীর পরিচয় দেন, তখন বলেন—

'এই আমার জননী কৈকেয়ী- তিনি রুষ্ট স্বভাবের, অল্পবুদ্ধিসম্পন্ন, অহংকারী, নিজেকে সর্বশ্রেষ্ঠ রূপবতী ও ভাগ্যবতী ভাবেন, রাজ্যলোভী, দর্শনে আর্য হলেও আচরণে সম্পূর্ণরূপে অনার্য।'

ভরত কর্তৃক বলা এই তীব্র, অবমাননাকর বাক্যসমূহ যে কোনো মায়ের জন্যই সহ্যসীমার বাইরে।

"क्रोधनामकृतप्रज्ञां दृप्तां सुभगमानिनीम्। ऐश्वर्यकामां कैकेयीमनार्यामार्यरूपिणीम्।।
ममैतां मातरं विद्धि नृशसां पापनिश्चयाम्। यतोमूलं हि पश्यामि व्यसनं महादात्मनः।।" -(বাল্মীকি রামায়ণ, 2/92/26-27)

বাস্তবিকই, কৈকেয়ীর চরিত্র এতটাই গভীর ও জটিল যে, তার স্বভাবগত গুণ ও দোষগুলির নিরপেক্ষ মূল্যায়ন এত সহজে করা সম্ভব নয়। তবে এই ঘটনাপ্রবাহ আমাদের একটি গুরুত্বপূর্ণ শিক্ষা দেয়- মানবমন অত্যন্ত চঞ্চল, তাই আমাদের চিত্তকে সদা সংযত ও সতর্ক রাখা একান্ত প্রয়োজন। কারণ, সীমাহীন আকাঙ্ক্ষা এমনকি গুণবান ব্যক্তিকেও ধ্বংসের পথে ঠেলে দিতে পারে।

মন্থরা— বাল্মীকি রামায়ণে মন্থরার চরিত্র একদিকে যেমন এক চতুর, কুটিল, কুব্জ দাসীরূপে চিত্রিত হয়েছে, তেমনি অন্যদিকে তিনি একজন কর্তব্যপরায়ণা, স্বামিভক্ত ও দক্ষ রণকৌশলীও বটে। এই মহাকাব্যে কবি দাসী-শ্রেণির মনোভাবকে অত্যন্ত সূক্ষ্ম দৃষ্টিতে উপস্থাপন করেছেন। কৈকেয়ীর বিবাহের সময় মন্থরা তার সঙ্গে অযোধ্যায় আগত হয়েছিল, ফলে কৈকেয়ীর সঙ্গে তার ঘনিষ্ঠতা ও গভীর আস্থার এক দৃঢ় বন্ধন গড়ে ওঠে। যখন রামের রাজ্যাভিষেকের সম্ভাবনা দেখা দেয়, তখন সে নিজের প্রভাব হারানোর আশঙ্কায় উদ্বিগ্ন হয়ে ওঠে। এই আত্মকেন্দ্রিক উদ্বেগ থেকেই মন্থরা কৈকেয়ীর সামনে রামের রাজ্যাভিষেকের পর সম্ভাব্য নির্যাতনের এক ভয়াবহ ছবি তুলে ধরে, যা কৈকেয়ীর নিরপেক্ষ মনোভাবকেও নেতিবাচক পথে প্রবাহিত করে।

"अद्य राममितः क्षिप्रं यनं प्रस्थापयाम्यहम्। यौवराज्ये च भरतं क्षिप्रमेयामिषेचये।।" -(বাল্মীকি রামায়ণ, 2/9/2)

মন্থরা যে রকমভাবে সতীন ও সতীন-পুত্রের আচরণের চিত্র আঁকেন, তা নিঃসন্দেহে তার রাজনৈতিক প্রজ্ঞার পরিচায়ক। মন্থরা ছিলেন কৈকেয়ীর মঙ্গলকামী, তাই তার প্রতি এক প্রকার মাতৃসুলভ স্নেহও তার মনে ছিল। সেই স্নেহ থেকেই কৈকেয়ীর সঙ্গে নিজেকে একাত্ম ভাবতে শুরু করে এবং ভবিষ্যতের অনিশ্চয়তা তার মনে এক গভীর আতঙ্ক সৃষ্টি করে। মূলত এই ভবিষ্যৎ শঙ্কাই তাকে কৈকেয়ীকে উত্তেজিত করতে প্ররোচিত করে। রামের ১৪ বছরের বনবাসের মধ্য দিয়ে অর্থাৎ তার অনুপস্থিতিতে, ভরত যেন ধীরে ধীরে অযোধ্যার প্রজার স্নেহ অর্জন করে এবং রামের জনপ্রিয়তাকে প্রজার স্মৃতি থেকে মুছে দিতে পারে- এই দূরদৃষ্টি ছিল মন্থরার।

"चतुर्दश हि वर्षाणि रामे प्रव्राजिते वनम्। प्रजाभावगतस्नेहः स्थिरः पुत्रो भविष्यति।।" - (বাল্মীকি রামায়ণ, 2/9/21)

এইভাবে, মন্থরার চরিত্রের মাধ্যমে মহাকবি এখানে কর্তব্যপরায়ণতা, স্নেহভক্তি, শুভাকাঙ্ক্ষিতা এবং আত্মীয়তাবোধের মতো গুণগুলিকে প্রতিষ্ঠা করেছেন। যদিও মন্থরা সাধারণ মানুষের দৃষ্টিতে চিরকাল ঘৃণিত ও নিন্দনীয় এক চরিত্র হিসেবে আলোচিত হয়ে আসছেন, তবুও গভীরভাবে ভাবলে দেখা যায়—রামকথার মূল চালিকাশক্তি তিনিই।

আরেকটি দিক বিবেচনা করলে দেখা যায়- মন্থরার কৃত কর্মগুলি একজন দাসীর দৃষ্টিকোণ থেকে বিচার করলে হয়তো সেগুলি খুব একটা অস্বাভাবিক নয়। তাই মন্থরার মূল্যায়ন যদি দাসীদৃষ্টিকোণ থেকে করা যায়, তবে তাকে আরো ভালোভাবে বোঝা সম্ভব।

মন্দোদরী— রাবণের স্ত্রী রানি মন্দোদরী একজন এমন নারী চরিত্র, যিনি একাধারে পতিপরায়ণা, আত্মমর্যাদাসম্পন্ন, দক্ষ রণকৌশলী এবং রাজকার্যের যোগ্য সহচরী ছিলেন।

সময়োপযোগী পরিস্থিতিতে তিনি রাবণকে নীতিসম্মত উপদেশ প্রদান করতেন এবং সেই নীতির পথ অনুসরণ করতে উৎসাহ দিতেন। মন্দোদরী ভালো করেই জানতেন যে, শ্রীরাম একজন অসাধারণ বীর পুরুষ এবং অযোধ্যায় তাঁর আবির্ভাব ঈশ্বররূপে ঘটেছে। সময়ের প্রবাহ ও ভবিষ্যৎ বিপদের আশঙ্কা বিবেচনা করে মন্দোদরী বারংবার রাবণকে অধর্মের পথ থেকে সরে আসার পরামর্শ দিয়েছিলেন। কিন্তু রাবণের অহংকারী একগুঁয়েমির কাছে তাঁর সকল প্রয়াস ব্যর্থ হয়েছে। মন্দোদরীর কর্তব্যপরায়ণতা সম্পূর্ণরূপে রাবণের কল্যাণে নিবেদিত ছিল। তিনি সদা চেয়েছেন যে লঙ্কেশ যেন ন্যায়ের পথে অটল থাকেন। রাবণের অন্যায় কর্মগুলোর প্রতি তিনি সর্বদা নম্রভাবে বিরোধিতা প্রকাশ করেছেন। তিনি সুস্পষ্টভাবে বুঝতেন যে, সীতাহরণ একটি জঘন্য অপরাধ এবং সম্পূর্ণরূপে অধার্মিক কৃত্য। সীতাহরণের পরে মন্দোদরী অত্যন্ত শিষ্ট ও নম্র ভাষায় রাবণকে সতর্ক করে বলেছিলেন— "হে নাথ, শ্রীরাম কোনো সাধারণ ব্যক্তি নন। তিনি সর্বেশ্বর, সর্বশক্তিমান, সচ্চিদানন্দ ও পরমপুরুষ স্বয়ং। তাঁর অবমাননা করা মোটেও শোভন নয়। বৈদেহী স্বয়ং জগজ্জননী, যোগমায়া। এই শত্রুতা আপনার জন্য সর্বনাশ ডেকে আনতে পারে। সুতরাং জনকের কন্যা সীতাকে শ্রীরামের নিকট ফিরিয়ে দিন।" এইভাবে বহুবার মন্দোদরী বিনয়ের সঙ্গে রাবণকে বোঝানোর চেষ্টা করেছেন এবং তার মঙ্গলকামনায় আন্তরিকভাবে প্রার্থনা করেছেন। বাস্তবতা হলো, বাল্মীকি রামায়ণ -এ মন্দোদরীর চরিত্রের মাধ্যমে এক সহিষ্ণু, মহান নারীর প্রতিচ্ছবি ফুটে ওঠে, যিনি নিজের স্বামীকে অন্য নারীর প্রতি আসক্ত দেখেও নিজ ধর্ম থেকে বিচ্যুত হন না, এবং স্বধর্ম পালনে অটল থাকেন।

উপসংহার— এইভাবে বাল্মীকি রামায়ণ-এ চিত্রিত উপরের নারী চরিত্রসমূহের গভীরভাবে বিশ্লেষণ করলে আমরা এই উপসংহারে পৌঁছাতে পারি যে, এই মহাকাব্য সমগ্র মানবজাতির এক অনন্যসাধারণ সাংস্কৃতিক সম্পদ। এতে মানবিক চরিত্রের বিভিন্ন রূপ, বিশেষ করে নারী চরিত্রগুলোর আদর্শরূপ, অত্যন্ত সূক্ষ্ম ও সংবেদনশীলভাবে উপস্থাপিত হয়েছে। এই নারী চরিত্রগুলি সমাজকে উৎকর্ষের দিকে এগিয়ে নিয়ে যেতে, একজন সম্পূর্ণ ও সৎ মানুষ হয়ে ওঠার প্রেরণা প্রদান করে। রামায়ণে নারীদের চরিত্র চিত্রণ কেবল একটি মাত্র দৃষ্টিকোণ থেকে নয়, বরং নানান দিক থেকে বিবেচিত হয়েছে। এসব চরিত্র ভারতীয় আদর্শ ও মূল্যবোধে পরিপূর্ণ। এদের মাধ্যমে শুধু নৈতিক শিক্ষা নয়, বরং জীবনের মৌলিক মূল্যবোধ, ভারতীয় সংস্কৃতির চিরন্তন গুণাবলি এবং ইতিবাচক চিন্তাভাবনার এক অপূর্ব শিক্ষা পাওয়া যায়। আজকের আধুনিক ভারতীয় সমাজে যেখানে রাজনৈতিক, সামাজিক এবং ধর্মীয় পরিবর্তন দ্রুত গতিতে ঘটছে, সেখানে ত্যাগ, সহিষ্ণুতা, আত্মমর্যাদা ইত্যাদি আদর্শ গুণাবলি ক্রমশ হারিয়ে যাচ্ছে। এই প্রেক্ষাপটে রামায়ণ-এর চরিত্রসমূহ আমাদের জন্য এক উজ্জ্বল দিশারি হতে পারে। এঁরা প্রত্যেকেই আত্মত্যাগ ও মর্যাদার প্রতীক। বাস্তবে, রামায়ণ-এর নারী চরিত্রগুলোর আদর্শ ভারতীয় সংস্কৃতির শিকড়, এবং আজকের প্রজন্মের কাছে তাদের গুণাবলি ও চিরস্থায়ী আদর্শ গ্রহণ করা অত্যন্ত জরুরি। সার্বিকভাবে বিচার করলে বলা যায়, রামায়ণ যুগের এই নারী চরিত্রগুলি তাদের পবিত্র চারিত্রিক শিক্ষা দ্বারা বর্তমান নারীদের জন্য যেমন তাৎপর্যপূর্ণ, উপযোগী ও কল্যাণকর, তেমনি ভবিষ্যতের জন্যও এক অনন্য বার্তাবাহক। তাদের আদর্শ স্মরণীয় এবং অনুসরণীয়, আর তাদের মধ্যে নিহিত সংস্কৃতি একটি গৌরবময় ও শালীন সংস্কৃতি, যা সর্বতোভাবে গ্রহণযোগ্য।

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নাস্তিক দর্শনে চৈতন্যচর্চা: চার্বাক, বৌদ্ধ ও জৈন

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Abstract: আমার এই পত্রিকায় উপস্থাপিত বিষয় হিসাবে স্থান পেয়েছে নাস্তিক দর্শনে চৈতন্য চর্চা। মূলত ভারতীয় দর্শনে চার্বাক, বৌদ্ধ ও জৈন সম্প্রদায়ের আত্মা বা চৈতন্যের স্বরূপ সম্পর্কে তুলনামূলক আলোচনার বিচার বিশ্লেষণ ও পর্যালোচনা করা হয়েছে। চার্বাক দর্শনে দেহের অতিরিক্ত আত্মা স্বীকার করা হয়নি। তাঁদের নিকট দেহ টাই আত্মা। অর্থাৎ চৈতন্য বিশিষ্ট দেহই আত্মা রূপে স্বীকৃত। তবে চার্বাকরা চৈতন্যকে আত্মার গুণ রূপে গ্রহণ করেননি। চৈতন্যকে দেহের গুণ বলে স্বীকৃতি দিয়েছেন। জগতের চারটি মৌলিক উপাদান ক্ষিতি, অপ, তেজ ও মরুৎ নিজেরদের স্বভাব অনুসারে সংমিশ্রিত হলে দেহে চৈতন্যের উৎপত্তি হয়। অন্যদিকে, বৌদ্ধ দর্শনে চার্বাক দর্শনের ন্যায় চৈতন্য বিশিষ্ট দেহই আত্মা—এই রূপ মত স্বীকার করা হয়নি। তাঁদের মতে, আত্মা নিত্য নয়, কারণ তা চিরন্তন স্থায়ী নয়। তা পরিবর্তনশীল, অনিত্য। বলা হয়েছে যে, আত্মা হল পঞ্চস্কন্ধের সমষ্টি। রূপ (দেহ), বেদনা, সংজ্ঞা, সংস্কার ও বিজ্ঞান (চৈতন্য) প্রভৃতি হল পঞ্চস্কন্ধ। এছাড়া জৈন দর্শনে বলা হয়েছে, জীবই হল আত্মা। অর্থাৎ জীব ও আত্মা এক ও অভিন্ন। তবে জৈন দর্শনে দেহের অতিরিক্ত আত্মাকে স্বীকার করা হয়েছে। যা নিত্য ও অবিনাশী। এবং চৈতন্য দেহের গুণ নয়, তা আত্মার স্বরূপ ধর্ম। জৈন মতে, দ্রব্য দুই প্রকার। অস্তিকায় ও অনস্তিকায় দ্রব্য। অস্তিকায় দ্রব্য আবার দুই প্রকার জীব ও অজীব। এই চেতনা বিশিষ্ট জীবই আত্মা।

Keywords: আত্মা, চৈতন্য, দ্রব্য, পর্যায়, গুণ, জ্ঞাতা, পুদ্গল, নাম, রূপ, পঞ্চস্কন্ধ।

ভূমিকা—

ভারতীয় দর্শনে মূলভিত্তি হল বেদ। এই বেদের প্রামাণ্যকে কেন্দ্র করে ভারতীয় পরম্পরা দুটি ধারায় বয়ে চলেছে। যথা— আস্তিক ও নাস্তিক। আস্তিক হলেন সেই সম্প্রদায়, যারা বেদের প্রামাণ্যে বিশ্বাস করেন। ন্যায়-বৈশেষিক, সাংখ্য–যোগ, মীমাংসা–বেদান্ত প্রভৃতি আস্তিক সম্প্রদায়। অন্যদিকে, নাস্তিক হলেন সেই সম্প্রদায়, যারা বেদের প্রামাণ্যে বিশ্বাস করেন না। চার্বাক, জৈন ও বৌদ্ধ প্রভৃতি নাস্তিক সম্প্রদায়ের অন্তর্ভুক্ত। আমার আলোচনার মূল বিষয় মূলত এই নাস্তিক সম্প্রদায়ের চৈতন্য বা আত্মা সম্পর্কে। চার্বাক, জৈন ও বৌদ্ধ দর্শনে চৈতন্য বা আত্মার স্বরূপ এবং তাঁদের মধ্যে আত্মা সম্পর্কে তুলনামূলক বিচার বিশ্লেষণ ও পর্যালোচনা করা হয়েছে।

ভারতীয় দর্শনে নাস্তিক সম্প্রদায়ের মধ্যে অন্যতম হল চার্বাক দর্শন। গুরু বৃহস্পতিকে এই দর্শনে প্রবক্তা বলে মনে করা হয়। বৈতণ্ডিক, স্থূল ও সুশিক্ষিত নামে চার্বাকদের উপ-সম্প্রদায় ছিল। আমরা মূলত স্থূল ও সুশিক্ষিত চার্বাকের মধ্যেই সীমাবদ্ধ থাকবো। চার্বাক দর্শনে মূল চিন্তা হল আধ্যাত্মবাদের পরিপন্থী, জড়বাদী। ঈশ্বর, পরলোক, জন্মান্তরবাদ, কর্মবাদ, নিত্য আত্মা প্রভৃতি আধ্যাত্মিক ভাবধারা চার্বাক দর্শনে স্থান পায়নি। নাস্তিক দর্শনে চার্বাকদের দার্শনিক দৃষ্টিভঙ্গিতে আত্মা বা চৈতন্যের দিকটি অত্যন্ত তাৎপর্যপূর্ণ। তাঁরা আত্মাকে দেখেছেন দেহের মধ্যে। দেহের অতিরিক্ত বা বাইরে নিত্য আত্মার অস্তিত্বকে স্বীকৃতি দেননি। চার্বাক মতে, চৈতন্য বিশিষ্ট দেহই আত্মা। দেহের অতিরিক্ত কোন আত্মা নেই। যেহেতু প্রত্যক্ষ একমাত্র প্রমাণ। এবং সেই প্রমাণে চৈতন্য বিশিষ্ট দেহই প্রত্যক্ষ-সিদ্ধ তাই দেহকেই তাঁরা আত্মা বলেছেন।

অপরদিকে, বৌদ্ধ দর্শন নাস্তিক দর্শনের মধ্যে অন্তর্ভুক্ত। গৌতম বুদ্ধ হলেন এই দর্শনের

প্রতিষ্ঠাতা। বৌদ্ধদর্শনে গুরুত্ব পূর্ণ তত্ত্বগুলির মধ্যে আছে— চারটি আর্য সত্য, প্রতীত্যসমূৎপাদবাদতত্ত্ব, ক্ষণিকবাদ ও নৈরাত্মবাদ। নৈরাত্মবাদ আলোচনার কেন্দ্রবিন্দু কেননা এই নৈরাত্মবাদ আত্মা সম্পর্কিত মতবাদ। বৌদ্ধ মতে, আত্মা হল পঞ্চস্কন্ধের সমষ্টি। এই পঞ্চস্কন্ধ হল রূপ, বেদনা, সংজ্ঞা, সংস্কার ও বিজ্ঞান। অর্থাৎ বৌদ্ধ মতে, আত্মা এই পঞ্চস্কন্ধের অতিরিক্ত কিছু নয়। দেহ হল রূপ এবং বাকি চারটি নাম, সুতরাং আত্মা হল নামরূপ সংঘাত।

নাস্তিক দর্শনে আরও একটি সম্প্রদায় হল জৈন সম্প্রদায়। মহাবীর হলেন এই দর্শনের প্রবক্তা। আমাদের স্মরণের রাখা দরকার যে, এই দর্শনেও ঈশ্বরকে স্বীকার করা হয় না। তবে তাঁরা জৈন তীর্থঙ্করদের ঈশ্বর রূপে দেখেন। জৈন মতে, যার চৈতন্য বা বোধশক্তি আছে, তাকেই জীব বা আত্মা বলা হয়। এই চৈতন্যকে বলা হয়েছে জীবের বা আত্মার নিত্য ধর্ম। এবং কামনা, বাসনা, সুখ ও দুঃখ প্রভৃতিকে বলা হয়েছে জীব বা আত্মার অনিত্য ধর্ম। জৈন মতে, বলা হয়- জীব বা আত্মা জ্ঞাতা, কর্তা ও ভোক্তা। যেহেতু আত্মার স্বরূপ ধর্ম চৈতন্য, তার উৎপত্তি বা বিনাশ নেই, তাই তা নিত্য ও অপরিণামী। এবং তা সাক্ষাৎ প্রত্যক্ষের বিষয়। অর্থাৎ জৈনরা কিন্তু দেহের অতিরিক্ত আত্মাকে স্বীকার করেন।

চার্বাক দর্শনে চৈতন্য বা আত্মা—

ভারতীয় দর্শনে নাস্তিক সম্প্রদায়ের মধ্যে অন্যতম হল চার্বাক দর্শন। বৈতণ্ডিক, স্থূল ও সুশিক্ষিত নামে চার্বাকদের উপ-সম্প্রদায় ছিল। আমরা মূলত স্থূল ও সুশিক্ষিত চার্বাকের মধ্যে সীমাবদ্ধ থাকবো। চার্বাক দর্শনে মূল চিন্তা হল আধ্যাত্মবাদের পরিপন্থী, জড়বাদী। ঈশ্বর, পরলোক, জন্মান্তরবাদ, কর্মবাদ, নিত্য আত্মা প্রভৃতি আধ্যাত্মিক ভাবধারা চার্বাক দর্শনে স্থান পায়নি। তবে চার্বাক দর্শনে চৈতন্য বা আত্মা সম্পর্কে আলোচনা করার পূর্বে প্রসঙ্গগত বলা প্রয়োজন যে, চার্বাক দর্শনে নিজস্ব কোন গ্রন্থের উল্লেখ পাওয়া যায়নি। আস্তিক সম্প্রদায়ের বিভিন্ন দর্শনের বিভিন্ন গ্রন্থে তাঁদের পূর্বপক্ষ রূপে উল্লেখ করেছেন। যেমন— রামায়ণে অযোধ্যাকাণ্ডে চার্বাকদের অহংমন্য, লোক -বিভ্রান্ত কারী নির্বোধ বলা হয়েছে।[1] মহাভারতে শান্তি পর্বে চার্বাকদের কথা আছে। মানুষের জীবনে অর্থের প্রাধান্য বোঝাতে গিয়ে অর্জুন বলেছেন— "যার অর্থ আছে, তারই বন্ধু আছে, অর্থবান লোকই জগতে বিখ্যাত হন। তিনি মূর্খ হলেও জগতে বিখ্যাত হন। অর্জুনের এই বাক্য বৃহস্পতি নৈতিক সিদ্ধান্ত হিসাবে গ্রহণ করেছিলেন এবং বলেছিলেন— অর্থ থাকলে বন্ধু হয়, বিদ্যা, গুণ, বুদ্ধি থাকে। আর যার অর্থ নেই, সে মৃত চণ্ডাল।"[2] আবার মহাভারতে শান্তি পর্বে বলা হয়েছে— "বসুমনা বৃহস্পতিকে জিজ্ঞাসা করছেন, কীসে মানুষের ঐহিক সুখ আসে? তিনি উত্তর দিচ্ছেন— রাজা না থাকলে সামাজিক, অর্থনৈতিক, রাজনৈতিক বিপর্যয় দেখা দেয়। মানুষের সমস্ত ধর্ম শৃঙ্খলার মানেই আছেন রাজা। তাঁর শাসনে সুখ ও সমৃদ্ধি আছে।"[3] আরও উল্লেখ আছে,

"যদি জানাতি চার্বাকঃ পরিব্রাড়্ বাগ্ বিশারদঃ।
করিষ্যতি মহাভাগো ধ্রুবং সোহচিতিং মমঃ।।"[4]

অর্থাৎ বলা হয়েছে, দুর্যোধনের বন্ধু চার্বাক যিনি পরিব্রাজক ও বাক্যবিশারদ। দুর্যোধন বলছেন, যদি চার্বাক অন্যায় যুদ্ধে আমার শোচনীয় ও মৃত্যুর খবর জানতে পারে, তাহলে চার্বাক নিশ্চয় প্রতিশোধ নেবেন।

এছাড়া সদানন্দ যতি 'অদ্বৈতব্রহ্মসিদ্ধি' নামক গ্রন্থে পূর্বপক্ষ হিসাবে চার্বাক মতের বর্ণনা করেছেন। মাধবাচার্য তাঁর 'সর্বদর্শনসংগ্রহ' গ্রন্থে চার্বাককে পূর্বপক্ষ রূপে উল্লেখ করে তাঁদের অনুমান খণ্ড নিয়ে দীর্ঘ আলোচনা করেছেন। হরিভদ্রসুরীর 'ষড়দর্শনসমুচ্চয়' জয়ন্ত ভট্টের 'ন্যায়মঞ্জুরী', জয়রাশি ভট্টের 'তত্ত্বোপপ্লবসিংহ' ও শঙ্কর ভাষ্যে প্রভৃতি গ্রন্থে চার্বাকের পরিচয় পাওয়া যায়। এছাড়া রামায়ণে অযোধ্যাকাণ্ডে জাবালির মুখে নাস্তিকের উল্লেখ পাওয়া যায়। পিতার মৃত্যুর পর ভরত রামচন্দ্রকে সিংহাসনে বসার অনুরোধ করলে রাম চন্দ্র তা প্রত্যাখ্যান করেন। তখন ব্রাহ্মণ জাবালি রামের উদ্দেশ্যে বলেন— "পারলৌকিক ধর্মের মোহে ঐহিক সুখকে বিসর্জন

দেওয়া ঠিক নয়। এর ফলে বর্তমান জীবন দুঃখময় হয়। আর পরিণামে দেহ ত্যাগের পর সুখের কোন সম্ভাবনা থাকে না। কারণ ফল ভোক্তার দেহের অতিরিক্ত পৃথক কোন সত্তা নেই।"[5]

নাস্তিক দর্শন চার্বাকদের দার্শনিক দৃষ্টিভঙ্গিতে আত্মা বা চৈতন্যের দিকটি অত্যন্ত তাৎপর্যপূর্ণ। নাস্তিক চার্বাক আস্তিক সম্প্রদায়, বিশেষ করে উপনিষদীয় ভাবধারার অনুসরণকারী ন্যায়, বৈশেষিক, সাংখ্য, মীমাংসা বেদান্ত দর্শনের বিরোধী। তাঁরা আস্তিকের ন্যায় দেহের অতিরিক্ত যে আত্মার অস্তিত্ব থাকতে পারে তা তাঁরা একবারেই স্বীকার করেন না। তাছাড়া ভারতীয় শাস্ত্র সম্মত নিত্য, অবিনাশী আত্মার স্বীকৃতি দেননি। তাহলে কি তাঁরা আত্মাকে স্বীকার করেন না? বিষয়টা কিন্তু তা নয়, চার্বাক আসলে আত্মাকে স্বীকার করে ঠিকই। কিন্তু স্বীকার করার চিন্তা সম্পূর্ণ স্বতন্ত্র। তাঁরা আত্মাকে দেখেছেন দেহের মধ্যে। দেহের অতিরিক্ত বা বাইরে নিত্য আত্মার অস্তিত্বকে স্বীকৃতি দেননি। এই স্বতন্ত্র চিন্তার মূল কারণ চার্বাক দর্শনের জড়বাদী মনোভাব ও প্রত্যক্ষকে কেবলমাত্র প্রমাণ স্বীকার করার জন্য। 'সর্বদর্শনসংগ্রহ' গ্রন্থে চার্বাকদের সম্পর্কে বলা হয়েছে—

"যাবজ্জিবং সুখং জীবেন্নাস্তি মৃত্যোরগোচরঃ।
ভূস্মীভূতস্য দেহস্য পুণরাগমনং কুত ইতি।।"[6]

অর্থাৎ যতদিন জীবন থাকবে, ততদিন সুখভোগ করবে, কেউ মৃত্যুর পর সুখ ভোগ করবে তা সম্ভব নয়। কারণ দেহ একবার ভস্মীভূত হলে কোন রূপেই সেই দেহের পুনরাগমন হবে না। সুতরাং চার্বাক দর্শনে বলা হচ্ছে, দেহের বিনাশ হলে সব কিছুর পরিসমাপ্তি, আত্মারও। অর্থাৎ ঐহিক জগত ব্যতীত অন্য পরলোক জগতকে তাঁরা বিশ্বাস করে না। তাঁরা মনে করেন, সর্বদর্শনসংগ্রহকার যেমন বলেছেন—

"তত্র পৃথিব্যাদীনি ভূতানি চত্বারি তত্ত্বানি।"[7]

অর্থাৎ এই ঐহিক জগত মূলত সৃষ্টি হয়েছে চারটি মৌলিক উপাদান থেকে। যথা ক্ষিতি, অপ, তেজ ও মরুৎ। জগতের সমস্ত বস্তুর মূলেই আছে এই চারটি উপাদান। এই চারটি ভূতকে বলা ভূত চতুষ্টয়। আর যেহেতু এই জড় মৌলিক উপাদান থেকে জগতের উৎপত্তি হয়, এই কারণে চার্বাককে জড়বাদী বলা হয়। তাহলে এখন প্রশ্ন হতে পারে আমাদের দেহ টা কি দিয়ে গঠিত? এবং দেহে চৈতন্যই কীভাবে উৎপন্ন হয়? চার্বাকরা বলেছেন- আমাদের দেহ সংগঠিত হবার পশ্চাতে আছে এই চারটি জড়ীভূত। ক্ষিতি, অপ, তেজ, মরুৎ এই চারটি জড়ীভূত নিজের স্বভাব অনুযায়ী একে অপরের সাথে মিশ্রিত হয়। ফলে দেহের মধ্যে চৈতন্য নামক গুণের উৎপত্তি হয়। যেমন- পান, সুপারি ও চুন এদের কোনটার মধ্যে লাল রঙের অস্তিত্ব নেই। কিন্তু এই পান, সুপারি ও চুনকে চর্বণ করলে লাল রঙের উৎপত্তি হয় বা আভা লক্ষ্য করা যায়। এছাড়া চাল, গুড় ইত্যাদির মধ্যে মাদকতা শক্তি থাকে না কিন্তু এদের সংমিশ্রণের ফলে কিন্তু মাদকতা বা স্পষ্ট করে বললে সুরা উৎপন্ন হয়। অর্থাৎ চারটি ভূত থেকে যে চৈতন্যের উৎপত্তি হয় এই বিষয়ে আপত্তি থাকার কথা নয়। এই রূপ চারটি জড় উপাদান থেকে চৈতন্যের সৃষ্টি হবার কারণে চার্বাক দর্শনে একে ভূতচৈতন্যবাদ বলা হয়। আর এই চৈতন্য বিশিষ্ট দেহকেই আত্মা বলা হয়। সর্বদর্শনসংগ্রহকার মাধবাচার্য বলেছেন—

"তৎ চৈতন্য বিশিষ্ট দেহ এবাত্মা দেহাতিরিক্ত আত্মানি প্রমাণা ভাবাৎ।
প্রত্যক্ষৈ প্রমাণাবাদিতয়া অনুমানাদেরনঙ্গী কারেণ প্রমাণ্যাভাবাৎ।।"[8]

অর্থাৎ চৈতন্য বিশিষ্ট দেহই আত্মা। দেহের অতিরিক্ত কোন আত্মা নেই। যেহেতু প্রত্যক্ষ একমাত্র প্রমাণ। এবং সেই প্রমাণে চৈতন্য বিশিষ্ট দেহই প্রত্যক্ষ-সিদ্ধ তাই দেহকেই তাঁরা আত্মা বলেছেন। এছাড়া বলা হয়েছে— "চৈতন্যবিশিষ্ট কায়ঃ পুরুষঃ"[9] (আত্মা)। প্রসঙ্গগত বলা দরকার যে, চৈতন্য আত্মার গুণ বা স্বরূপ নয়, তা দেহেরই গুণ। কারণ দেহ থেকেই চেতনার উদ্ভব হয়। আবার স্বীকার করা হয়েছে যে, দেহের বিনাশ হলে চেতনারও বিনাশ হয়। অর্থাৎ দেহ বিনষ্ট হলে আত্মা সেই জড়ভূতে ফিরে যায়। সুতরাং দেহের বিনাশ হলে আত্মা বলে কিছুই থাকে না। মৃত্যু হলে সমস্ত

কিছুর পরিসমাপ্তি। একেই চার্বাকরা মুক্তি বা মোক্ষ বলে উল্লেখ করেছেন। অর্থাৎ দেহ ভিন্ন নিত্য আত্মার কোন অস্তিত্ব নেই। আসলে দেহ ও আত্মা এক ও অভিন্ন। এইরূপ যে চার্বাকদের চিন্তা বা আদর্শ তাকে দেহাত্মবাদ বলা হয়।

বৌদ্ধ দর্শনে চৈতন্য বা আত্মা—

আমরা বৌদ্ধ দর্শন সম্পর্কে কম বেশি সবাই জানি যে, বৌদ্ধ দর্শন নাস্তিক দর্শনের মধ্যে অন্তর্ভুক্ত। গৌতম বুদ্ধ হলেন এই দর্শনের প্রতিষ্ঠাতা। এই দর্শনকে সৌগত দর্শনও বলা হয়। কারণ 'সৌগত' শব্দটি এসেছে সুগত শব্দ থেকে। যার অর্থ শোভন গতি বিশিষ্ট অর্থাৎ যিনি সুখের সংসার ছেড়ে গত বা পরিত্যাগ করেছেন তিনিই সুগত। বুদ্ধদেব যেহেতু সুখের সংসার থেকে গত হয়েছিলেন তাই এই দর্শনকে সৌগত দর্শনও বলা হয়।

প্রসঙ্গগত বলা প্রয়োজন যে, বুদ্ধদেব কোন গ্রন্থ রচনা করেনি। তাঁর উপদেশ গুলি লিপিবদ্ধ করা ছিল। সেই লিপিবদ্ধ সংকলনকে বলা হয় ত্রিপিটক। মূলত তিনটি ভাগে সংকলন করা হয়েছিল। সূত্র ত্রিপিটক, যেখানে তাঁর উপদেশ ও কথোপকথন উল্লেখ ছিল। বিনয় ত্রিপিটক, এখানে মূলত বৌদ্ধ ধর্মের আচার-বিচার, ব্যবহার সম্পর্কে লিপিবদ্ধ ছিল। এবং সর্বশেষ অভিধর্ম ত্রিপিটক, যেখানে বৌদ্ধ দর্শনের দার্শনিক তত্ত্ব নিহিত ছিল।

বৌদ্ধদর্শনে গুরুত্ব পূর্ণ তত্ত্বগুলির মধ্যে আছে— চারটি আর্য সত্য, প্রতীত্যসমুৎপাদবাদতত্ত্ব, ক্ষণিকবাদ ও নৈরাত্মবাদ। নৈরাত্মবাদ আলোচনার কেন্দ্রবিন্দু কেননা এই নৈরাত্মবাদ আত্মা সম্পর্কিত মতবাদ। বৌদ্ধ দর্শনে বুদ্ধদেব বলেছেন— "সৎকায় দৃষ্টি"[10] অর্থাৎ সৎ কায়ায় বিদ্যমান। এখানে পঞ্চ উপাদান স্কন্ধই হল সৎকায়। সুতরাং বৌদ্ধ দর্শনে আত্মা হল পঞ্চস্কন্ধের সমষ্টি। এই পঞ্চস্কন্ধ হল রূপ (দেহ), বেদনা (সুখ-দুঃখ), সংজ্ঞা (প্রত্যক্ষ) সংস্কার ও বিজ্ঞান (চৈতন্য)। 'সর্বদর্শনসংগ্রহে' বলা হয়েছে- "রূপবিজ্ঞানবেদনাসংজ্ঞাসংস্কারসংজ্ঞাক"[11] অর্থাৎ বৌদ্ধ মতে, আত্মা এই পঞ্চস্কন্ধের অতিরিক্ত কিছু নয়। দেহ হল রূপ এবং বাকি চারটি নাম, সুতরাং আত্মা হল নামরূপ সংঘাত। তবে মনে রাখতে হবে যে, রূপ হল একমাত্র বাহ্যিক এবং অন্য সব কিছুই মানসিক। আত্মা সম্পর্কে বৌদ্ধদের এই মতবাদকে নৈরাত্মবাদ বলা হয়। এই আত্মা প্রসঙ্গে 'Question of King Milinda' গ্রন্থে বৌদ্ধদের আত্মা সম্পর্কে একটি দৃষ্টান্ত দেওয়া হয়েছে। গ্রীক রাজ মিলিন্দের কাছে নাগ সেন এই আত্মার ব্যাখ্যা করেছিলেন। যখন মিলিন্দ নৈরাত্মাবাদের তাৎপর্য বুঝতে পারেননি। তখন রথের দৃষ্টান্ত দিয়ে বুঝিয়ে ছিলেন। নাগ সেন রাজাকে জিজ্ঞাসা করলেন— "আপনি কি রথে এসেছেন? রাজা উত্তর দিলেন হ্যাঁ, রথে চড়ে এসেছি। নাগ সেন বললেন— বলুন তো রথ কি? চূড়াটা কি রথ? চাকাটা কি রথ? ধ্বজাটা কি রথ? রথের প্রত্যেকটি অংশ নিয়ে জিজ্ঞাসা করলেন। রাজা বললেন, না। রথের কোন পৃথক অংশই রথ নয়। রথ আসলে এই সমগ্র অংশের সমাহার বা সমষ্টি। তখন নাগ সেন বললেন— আপনি জানবেন, আত্মা বলতে পঞ্চস্কন্ধের কোন একটি অংশকে বোঝায় না, আত্মা হল এই পঞ্চস্কন্ধেরই সমাহার।"[12]

প্রকৃতপক্ষে, জগতে সকলই অস্থায়ী। স্থায়ী বস্তু বলে কিছু নেই। সংবেদন, প্রত্যক্ষ, সংস্কার, সংবিদ সকল কিছুই অস্থায়ী এবং দুঃখময়। বৌদ্ধমতে, সৎ প্রসঙ্গে বলা হয়েছে— "অর্থ ক্রিয়াকারিত্ব"[13] অর্থাৎ যার অর্থ ক্রিয়াকারিত্ব আছে তাই সৎ। জগতে পরিবর্তন উৎপাদনের শক্তিই সত্তা। যে বস্তু স্থায়ী তাঁর অর্থ ক্রিয়াকারিত্ব নেই। অর্থাৎ শক্তি থাকতে পারে না। ফলে জগতে সব কিছুই ক্ষণিক বা ক্ষণিক কালের জন্য স্থায়ী। কিন্তু নিত্য স্থায়ী বলে কিছু নেই। তাই আত্মাও নিত্য, শাশ্বত স্থায়ী নয়। বৌদ্ধ মতে, সদা পরিবর্তন অবস্থা সমূহের প্রবাহকে আত্মা বলা হয়েছে। স্পষ্ট করে বললে, চেতনার অবিরাম প্রবাহকে আত্মা বলা হয়। এখানে প্রবাহ বলতে ক্রিয়াকে বোঝানো হয়েছে। বলা হয়েছে— যখন আমাদের কোন অপরোক্ষ অভিজ্ঞতা হয়, তখন আমাদের সাথে পরিবর্তনশীল মানসিক অবস্থার সাথে পরিচিতি হয়। যেমন— উষ্ণতা বা শীতলতা, আলো বা অন্ধকার, সুখ বা দুঃখ, ভালোবাসা বা ঘৃণা প্রভৃতি। তদ্ব্যতিরিক্ত কোন স্থায়ী অবস্থার সাক্ষাৎ হয় না।

সুতরাং পরিবর্তন শীল দৈহিক বা মানসিক অবস্থার প্রবাহকেই আত্মা বলে। উল্লেখযোগ্য যে, বৌদ্ধ দর্শনে আত্মাকে চেতন কর্তা, ভোক্তা বা জ্ঞাতা হিসাবে স্বীকার করা হয়নি। তবে বৌদ্ধ দর্শনে, কর্মবাদ ও পুনর্জন্মকে স্বীকার করা হয়েছে।

জৈন দর্শনে চৈতন্য বা আত্মা—

নাস্তিক দর্শনে আরও একটি সম্প্রদায় হল জৈন সম্প্রদায়। জৈন সম্প্রদায় মূলত বস্তুস্বাতন্ত্রবাদী ও বহুত্ববাদী। এছাড়া অনেকান্তবাদ এই দর্শনের অন্যতম মতবাদ। আমাদের স্মরণের রাখা দরকার যে, এই দর্শনে ঈশ্বরকে স্বীকার করা হয় না। তবে তাঁরা জৈন তীর্থঙ্করদের ঈশ্বর রূপে দেখেন। কারণ তাঁরা বিশ্বাস করতেন যে, এই তীর্থঙ্কররা নিজেদের চেষ্টায় মুক্ত, পূর্ণ ও সর্বজ্ঞ শক্তিমান হতে পারেন।

জৈন দর্শনে 'জৈন' শব্দটি এসেছে 'জিন' শব্দ থেকে, যার অর্থ জয়ী। মনে করা হয় যে, জৈন পুরুষরা রাগ-দ্বেষ প্রভৃতিকে জয় করে মোক্ষ লাভ করে ছিলেন। তাই এই দর্শনের নাম জৈন দর্শন। বলা হয়েছে—

"জয়তি রাগদ্দীনিতি জিনাঃ সামান্যকেবলিনঃ।"[14]

এই পুরুষ বা তীর্থঙ্করের সংখ্যা চব্বিশ জন। তাঁদের মধ্যে প্রথম হলেন ঋষভদেব এবং সর্বশেষ হলেন মহাবীর। মহাবীরকেই জৈন দর্শনে প্রবক্তা বলা হয়। মহাবীরের পূর্বে রয়েছে পার্শ্বনাথ। জৈন মত বা সিদ্ধান্ত মূলত প্রাকৃত ভাষায় (অর্ধ মাগধী) লিপিবদ্ধ ছিল। মনে করা হয়, প্রথম বা ষষ্ঠী খ্রিস্টাব্দে প্রথম দিকে দেবরধির সভাপতিত্বে জৈন সিদ্ধান্ত সংকলন করা হয়েছিল।

প্রসঙ্গগত বলা প্রয়োজন যে, জৈন দর্শনে দুটি উপ সম্প্রদায়ে বিভক্ত যথা, শ্বেতাম্বর ও দিগম্বর। মনে করা হত যে, দ্বিগম্বরা ছিলেন অত্যন্ত গোঁড়া প্রকৃতির। তাঁরা মনে করতেন নারীদের মোক্ষ লাভ সম্ভব নয়। মোক্ষ লাভ করতে হলে নারীকে পুরুষ হয়ে জন্ম গ্রহণ করতে হবে। এছাড়া তাঁরা বলতেন, বস্ত্র যেহেতু সম্পত্তি, সম্পত্তি পরিত্যাগ করা উচিৎ। সুতরাং বস্ত্র পরিত্যাগ করা উচিৎ। কিন্তু শ্বেতাম্বররা ছিল অত্যন্ত উদার প্রকৃতির। তাঁরা এই সমস্ত দিগম্বরদের মত বিশ্বাস করতেন না। তাঁরা মনে করতেন, শ্বেত বস্ত্র পরিধান করা উচিৎ। এটাও বিশ্বাস করতেন নারীদের মোক্ষ লাভ সম্ভব।

জৈনদের চৈতন্য বা আত্মার আলোচনা করার পূর্বে অনেকান্তবাদ নিয়ে কথা বলা দরকার। কারণ অনেকান্তবাদে চৈতন্যের বীজ লুকিয়ে আছে। জৈন দর্শনে বলা হয়েছে— 'অনন্ত ধর্মাত্মক বস্তু" বা "অনন্ত ধর্মাত্মকমেব বস্তু"[15] অর্থাৎ বস্তু অনন্তধর্মবিশিষ্ট। এবং সৎ বস্তুর লক্ষণে বলা হয়েছে— "উৎপাদ-ব্যয়-ধ্রৌব্য- যুক্তং সৎ"[16] অর্থাৎ যার উৎপত্তি, বিনাশ ও স্থায়িত্ব আছে তাই সৎ। এছাড়া ধর্মের আলোচনা আসলে ধর্মীর প্রসঙ্গ আসে। এই ধর্মই হল জৈন দর্শনে গুণ। এবং ধর্মী হল দ্রব্য। দ্রব্যের লক্ষণে বলা হয়েছে- "গুণপর্যায়বৎ দ্রব্যম"[17] অর্থাৎ গুণ ও পর্যায় যুক্ত বস্তুই হল দ্রব্য। গুণ হল দ্রব্যের স্থায়ী বা নিত্যধর্ম। এবং পর্যায় হল দ্রব্যের অনিত্য বা পরিবর্তন ধর্ম। বলা হয়েছে যে, জৈন মতে এই দ্রব্যই দুই প্রকার অস্তিকায় অর্থাৎ যার বিস্তৃতি আছে। এবং অনস্তিকায় দ্রব্য অর্থাৎ যার বিস্তৃতি নেই। এই অস্তিকায় দ্রব্য আবার দুই প্রকার জীব ও অজীব। বলা হচ্ছে— "চেতনাঃ লক্ষণঃ জীবঃ"[18] বা "বোধাত্মকঃ জীবঃ"[19] অর্থাৎ অর্থাৎ যার চৈতন্য বা বোধশক্তি আছে তাকেই জীব বা আত্মা বলা হয়। এই চৈতন্যকে বলা হয়েছে জীবের বা আত্মার নিত্য ধর্ম। কামনা, বাসনা, সুখ ও দুঃখ প্রভৃতিকে বলা হয় জীব বা আত্মার অনিত্য ধর্ম। তবে জীব সংখ্যায় অনেক। মূলত জৈন দর্শনে দুই প্রকারের জীব বর্তমান। মুক্ত ও বদ্ধ। যারা জন্ম-মৃত্যুর বেড়াজালে অধীন তাঁরাই হলেন বদ্ধ জীব। এবং যারা জন্ম- মৃত্যুর অতীত তাঁরা হলেন মুক্ত জীব। বদ্ধ জীব আবার দুই প্রকার— স্থাবর ও ত্রস। যে জীব নাড়া চাড়া করতে পারে তাঁদের বলে ত্রস। যারা পারে না তাঁরা স্থাবর। এই স্থাবর জীব মূলত একটি ইন্দ্রিয় বিশিষ্ট। এদের শুধু স্পর্শ ইন্দ্রিয় থাকে। যেমন— উদ্ভিদ। এছাড়া ত্রস জীব হল বিচরণশীল। ত্রস জীব মূলত চার প্রকার— দুই, তিন, চার, পাঁচটি ইন্দ্রিয়

বিশিষ্ট। দুই ইন্দ্রিয় যুক্ত জীব হল শঙ্খ, শামুক। তিন ইন্দ্রিয় বিশিষ্ট জীব হল পিপীলিকা ও জোক। চারিটি ইন্দ্রিয় বিশিষ্ট জীব হল মাছি ও মৌমাছি। সর্বশেষ পাঁচটি ইন্দ্রিয় বিশিষ্ট জীব হল মানুষ, পশু। আমাদের আত্মা বা চৈতন্যের আলোচনা মূলত মানুষের মধ্যে সীমাবদ্ধ থাকবে।

জৈন দর্শনে যেমন চার্বাকদের দেহাত্মবাদকে স্বীকার করা হয়নি। তেমনি বৌদ্ধদের নৈরাত্মবাদকেও অস্বীকার করা হয়েছে। জৈন মতে, চৈতন্য বা চেতনা হল আত্মার অপরিহার্য গুণ। তা নিত্য ও আত্মার স্বরূপ ধর্ম। জীবে বা আত্মার মধ্যে সর্বদা চৈতন্য বা চেতনা থাকে। যদিও তা সমান ভাবে প্রকাশ পায় না। আসলে প্রকৃতপক্ষে, জীব স্বরূপত অনন্ত শক্তি সম্পন্ন ও কেবল জ্ঞানের অধিকারী। কিন্তু বদ্ধ জীব বা সংসারী জীবে জ্ঞান, কর্ম ও পুদ্গুলের প্রবাহে চৈতন্য পূর্ণ রূপে প্রকাশ পায় না। তার মাত্রাভেদ থাকে। পুদ্গল হল অস্তিকায় অজীব দ্রব্য। প্রকৃতি জড় পরমাণু। কিন্তু তা নিত্য এবং অবিনাশী। এই পুদ্গলের সংযোগে স্থূল ক্ষিতি, অপ, তেজ ও মরুৎ এবং তাদের সহযোগে জগতের উৎপত্তি। আর বদ্ধ জীবের দেহ, ইন্দ্রিয়, মন সবই কর্ম জনিত এই পুদ্গলের কণা দ্বারা গঠিত। কর্ম হল জড়ীয়। এই কারণে কর্ম অনুযায়ী জীব দেহ ধারণ করে এবং দেহের এই পূর্ণতা ও অপূর্ণতা অনুযায়ী চৈতন্যের মাত্রাভেদ ঘটে। তবে আত্মা কর্ম পুদ্গল অনুযায়ী দেহ ধারণ করার পর সেই দেহের আকার বা বিস্তার অনুযায়ী আত্মারও আকার বা বিস্তার হয়। অর্থাৎ সমগ্র দেহে আত্মা বা চৈতন্য অবস্থান করে বলেই দেহের সর্বাংশে অনুভূতি সম্ভব হয়। যেমন— একটি প্রদীপ অর্থাৎ শিখা পুরো ঘরকে আলোকিত করে, ঠিক তেমনি আত্মা বা চৈতন্যও তাই। অর্থাৎ আত্মা বা চৈতন্য নিজেকে ও অপরকে প্রকাশ করে। সুতরাং চৈতন্য স্বপ্রকাশ।

জৈন মতে বলা হয়, জীব বা আত্মা জ্ঞাতা, কর্তা ও ভোক্তা। যেহেতু আত্মার স্বরূপ ধর্ম চৈতন্য। তার উৎপত্তি বা বিনাশ নেই তাই তা নিত্য ও অপরিণামী। এবং তা সাক্ষাৎ প্রত্যক্ষের বিষয়। অর্থাৎ জৈনরা কিন্তু দেহের অতিরিক্ত আত্মাকে স্বীকার করে। ফলে তাঁরা পুনর্জন্মকেও স্বীকার করেন। বলা হয়েছে যে, আত্মা স্বরূপত বন্ধন বিহীন। দেহের জন্যই আত্মার বন্ধন। যখনই আত্মার কর্ম—পুদ্গল বিনষ্ট হয়, তখনই মোক্ষ লাভ সম্ভব হয়। "আস্রবঃ ভবহেতু সংবরঃ মোক্ষকারণম্।"[20]

নাস্তিক চার্বাক, বৌদ্ধ ও জৈনদের আত্মা সম্পর্কে তুলনামূলক পর্যালোচনা—

ভারতীয় নাস্তিক দর্শনে আত্মা নিয়ে আলোকপাত করেছেন ঠিকই। কিন্তু আমাদের স্মরণে রাখতে হবে যে, চার্বাক, বৌদ্ধ ও জৈন নাস্তিক হলেও আত্মা সম্পর্কে ভিন্ন মত তুলে ধরেছেন। চার্বাকরা ঈশ্বর বা পরমাত্মার স্বীকার করেননি। যেহেতু চার্বাকরা প্রত্যক্ষকেই একমাত্র প্রমাণ হিসাবে স্বীকার করেছেন। ফলে কর্মবাদ, জন্মান্তরবাদ, স্বর্গ, নরক কোন কোন কিছুই স্বীকৃতি পায়নি। তাঁদের দর্শনে রাজাকে ঈশ্বর রূপে চিন্তা করা হয়েছে। তাঁরা মনে করেন, রাজাই জগতের সর্ব শক্তিমান। আর আত্মা সম্পর্কে চার্বাকদের মত সাধারণ লোকায়তের ন্যায়। তাঁরা মনে করেন, মানুষের দেহটাই আত্মা। চৈতন্য বিশিষ্ট দেহ আত্মা রূপে গৃহীত হয়েছে। এবং চৈতন্যকে আত্মার গুণ রূপে স্বীকার না করে, তা দেহেরই গুণ এই রূপ মত স্বীকার করা হয়েছে। আরও একটি গুরুত্বপূর্ণ দিক হল- চার্বাক দর্শনে দেহের বাইরে অর্থাৎ দেহের অতিরিক্ত আত্মাকেও স্বীকার করা হয়নি। বলা হয়েছে, দেহের সাথেই আত্মারও বিনাশ হয়। অর্থাৎ আত্মা নিত্য ও অবিনাশী নয়। তারও পরিসমাপ্তি আছে। একেই মুক্তি বলা হয়। সর্বোপরি, চার্বাকরা পারলৌকিক জগত অপেক্ষা আমাদের ব্যবহারিক বা ঐহিক লোককে বেশি গুরুত্ব দিয়েছেন।

অন্যদিকে, বৌদ্ধ দর্শনেও ঈশ্বর বা পরমাত্মাকে স্বীকার করা হয়নি। তাঁরাও চার্বাকদের ন্যায় নিত্য আত্মার অস্তিত্বকে স্বীকার করেন না। তাঁদের কাছে, স্থায়ী আত্মা বলে কিছু নেই। দৈহিক ও মানসিক অবস্থার প্রবাহকে তাঁরা আত্মা বলেছেন। এছাড়া আরও বলেছেন যে, আত্মা হল পঞ্চস্কন্ধের সমষ্টি। দেহ হল রূপ এবং বেদনা, সংজ্ঞা, সংস্কার ও বিজ্ঞান হল নাম। সুতরাং আত্মা হল নামরূপ সংঘাত। তবে এই দর্শনে চার্বাকদের ন্যায় কর্মবাদকে অস্বীকার করা হয়নি। বৌদ্ধ মতে, কর্মবাদকে স্বীকার করা হয়। সাথে সাথে জন্মান্তরবাদকেও স্বীকার করা হয়।

আবার, জৈন দর্শনে উপরিউক্ত চার্বাক ও বৌদ্ধদের মতকে স্বীকৃতি দেওয়া হয়নি৷ তাঁরা চার্বাকদের আত্মা সম্পর্কিত দেহাত্মবাদ ও বৌদ্ধ নৈরাত্মবাদকে অস্বীকার করেছেন৷ জৈন মতে, অস্তিকায় দ্রব্য জীবকে আত্মা রূপে ব্যাখ্যা করা হয়েছে৷ চার্বাকরা যেখানে চৈতন্যকে দেহের গুণ হিসাবে স্বীকার করেছেন, জৈন দর্শনে কিন্তু স্বীকার করা হয়েছে যে, চৈতন্য দেহের গুণ নয়, বরং চৈতন্য হল আত্মার গুণ, যা কিনা তার স্বরূপ ধর্ম৷ সাথে জৈনরা স্বরূপ ধর্মের সাথে পর্যায় রূপে আত্মার অনিত্য ধর্মের কথা বলেছেন৷ সুখ-দুঃখ আত্মার অনিত্য ধর্ম৷ আর একটি তাৎপর্যপূর্ণ বিষয় হল, জৈন দর্শনে দেহের অতিরিক্ত নিত্য আত্মার অস্তিত্ব স্বীকার করা হয়েছে যা চার্বাক দর্শনে অস্বীকৃত৷ এবং চার্বাক বৌদ্ধদের মতকে বর্জন করে বলেছেন— আত্মা হল নিত্য ও অবিনাশী৷ তার উৎপত্তি ও বিনাশ সম্ভব নয়৷ এছাড়া তাঁরা আত্মাকে জ্ঞাতা, কর্তা, ভোক্তা রূপে প্রতিপাদিত করেছেন৷

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তিব্বতে কাব্যাদর্শ – এক অধ্যয়ন

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Abstract: The 'Kāvyādarśa' of Daṇḍīn (7th century AD) a one of the outstanding books on Indian poetic through after Daṇḍīn. This work was not so much recognized by the latter poeticians as he deserved. During the 7th century onwards Tibet developed a very good connection with India. Lots of books on Buddhism was taken to Tibet and was translated in Tibetan language. It is found that many Non-Buddhist texts also went to Tibet, was translated and commentaries was also composed them. 'Kāvyādarśa' was one of such texts. The paper deals with the value of 'Kāvyādarśa' in field of Tibetan poetics through centuries.

Keywords: Daṇḍīn, Kāvyādarśa, Tibet, Alaṃkāraśāstra

ভূমিকা—

আশ্চর্য কিংবদন্তীর দেশ এই তিব্বত৷ তুষারময় পরিবেশের মতো তার প্রাচীন ইতিহাসও রহস্যময়৷ তিব্বতের সাথে ভারতবর্ষের প্রথম যোগাযোগের কোনো ইতিহাস জানা যায় না[1]৷ কিন্তু বৌদ্ধধর্ম তিব্বতে প্রবেশ করার পূর্বেই যে ভারতবর্ষের সাথে তিব্বতের যোগাযোগ ছিল সে বিষয়ে পণ্ডিতদের মধ্যে কোনো মতবিরোধ নেই[2]৷ অনেক পণ্ডিতের মতে তিব্বতে বৌদ্ধধর্ম প্রবেশ করে খ্রীঃ ৩য় শতাব্দীতে রাজা 'হ্লা থো থো রি গিয়েন্টসেন' (Hla Tho Tho ri gyantson) রাজত্বকালে৷

তিব্বতী সাহিত্যের বেশিরভাগই গ্রন্থই ভারতীয় পুঁথির অনুবাদ৷ তিব্বতে যেসকল সংস্কৃত গ্রন্থ নিয়ে যাওয়া হয়,তাদের অধিকাংশই ছিল বৌদ্ধধর্ম ও সাহিত্যবিষয়ক[3] ৭ম শতাব্দীতে রাজা সোঙ্ সন্ গম্ পো তাঁর প্রধানমন্ত্রী বৈয়াকরণ 'থোন্ মি সম্ভোট' কে (Thon mi Sambhota) অপর ১৬ জন বিদ্যার্থীসহ ভারতবর্ষে প্রেরণ করেন, উদ্দেশ্য ছিল সমকালীন ভারতীয় লিপির ভিত্তিতে প্রাচীন তিব্বতী লিপির সংস্কারসাধন ও ভারতীয় বিদ্যার অধ্যয়ন৷ ভারতবর্ষের সাথে এই ঐতিহাসিক যোগাযোগ তিব্বতী সাংস্কৃতিক জীবনের এক যুগান্তকারী ঘটনা৷

তিব্বতী লিপির সংস্কার সাধনের জন্য 'থোন্ মি সম্ভোট্' (Thon mi Sambhota) ব্যাকরণ গ্রন্থ ও স্তোত্র রচনা করেন৷ থোন্ মি সম্ভোট্ আগমনের পর থেকেই তিব্বতে আসতে থাকে বহুমূল্য বৌদ্ধধর্ম, বৌদ্ধদর্শনের গ্রন্থ ও আরম্ভ হয় ভারতীয় সাহিত্যের বিভিন্ন শাখার মূল্যবান গ্রন্থের অনুবাদ ।

খ্রীঃ ১৫শ শতাব্দীর পর থেকেই অসংখ্য তিব্বতী কবি তাঁদের নিজস্বরীতিতে কাব্য রচনা করতে থাকেন৷ অজস্র রীতিকে আত্মগত করার জন্য প্রয়োজন একটি পূর্ণ অলংকারগ্রন্থ৷ তিব্বতী অলংকারশাস্ত্রগ্রন্থের অভাবে ভারত থেকে তাঁরা নিয়ে যান অলংকারশাস্ত্রের অন্যতম আকর গ্রন্থ আচার্য দণ্ডীর কাব্যাদর্শ৷ এদিকে তিব্বতের সাথের ভারতের সম্পর্ক প্রতিষ্ঠা হওয়ার অব্যবহিত পড়েই 'ছোগ্যাল' (Cho Gyal) বংশের ৩৭তম বিদ্যোৎসাহী রাজা 'খ্রি সোঙ্ দ্যু তান্' (Khri Srang Ideu Bstan) নালন্দা মহাবিহারের অধ্যক্ষ শান্তরক্ষিত কে তিব্বতে আহ্বান জানান৷ তবে প্রথমবার তিনি বোন পো[4] দের আধিক্যহেতু বিশেষ কোনো কাজ করতে পারেননি৷ ৮ম শতাব্দীতে গুরু পদ্মসম্ভব ও শান্তরক্ষিতের মিলিত প্রচেষ্টায় তিব্বতের প্রখ্যাত 'সাম ইয়ে' (Bsam Yas)

মহাবিহার নির্মিত হয়। সেখানেই ভারতীয় বৌদ্ধতন্ত্রের নানান বহুমূল্যবান গ্রন্থ ভারতীয় পণ্ডিতদের সহায়তায় তিব্বতী ভাষায় অনুবাদ করা হয়। ছোগ্যাল বংশের ৪০তম রাজা 'রাল পা চেন' (Ral pa can) ১০ম শতাব্দীতে ভারত থেকে বহু পণ্ডিতকে সাদর আমন্ত্রণ জানালেন ও তিব্বতের বিখ্যাত 'Sa Skya' মহাবিহারে ব্যাপকভাবে ভারতীয় কাব্যসাহিত্যের অনুবাদ কার্য শুরু হয়।

আচার্য দণ্ডীর কাব্যাদর্শ 'জ্যুগ্ পা চেন' (Dbyug.Pa.Can) অনুবাদও এই সময়ে শুরু হয়। এই অনুবাদ কার্য আরম্ভ করেন 'কুঙ্ গা গ্যালট্সেন' (Kung Ga Gyal Tsen)[5]। তিব্বতী ভাষায় কাব্যাদর্শের সর্বপ্রথম অনুবাদ করেন শাক্যপণ্ডিত 'কুঙ্ গা গ্যালেট্সন'। তিনি সম্পূর্ণ কাব্যাদর্শের তিব্বতী অনুবাদ করেননি, শুধুমাত্র কাব্যাদর্শের কয়েকটি স্তবকের অনুবাদ করেন। তিনি দণ্ডীর কাব্যাদর্শের শ্লোকের প্রায় ৬০০টি পদ তিব্বতী ভাষায় অনুবাদ করেন। তাঁর এই অনুবাদ তিব্বতী সুধীসমাজে 'খে পা লা জুগ্ পাই গো' (Mkhas pa la jug pai sgo) অর্থাৎ 'বিবুধগৃহদ্বারম্' বা 'Gateway of Scholarship' নামে পরিচিত। কাব্যাদর্শের অনুবাদ যে তিব্বতীদের কাছে কতখানি গুরূত্বপূর্ণ তা 'বিবুধগৃহদ্বারম্' দ্বারা অনুধাবন করা যায়। তিব্বতী ভাষায় সম্পূর্ণ কাব্যাদর্শের অনুবাদ করেন খ্যাতনামা পণ্ডিত 'সোঙ্ তান্ দোরজি গ্যালেট্সন' (Son-Ton rDo-rje rGyal-mTshan)। এই দুটি অনুবাদের মধ্যে 'সোঙ্ তান্ দোরজি গ্যালেট্সন'-এর অনুবাদই কাব্যাদর্শের সবচেয়ে প্রাসঙ্গিক ও প্রামান্য তিব্বতী অনুবাদ। 'ঞ্যান্ ঙাগ্ মে লোঙ্'এর 'Snan Dnage me lori' অনুবাদকার্য ও এই সময় আরম্ভ হয়। কাব্যাদর্শের তিব্বতী Xylograph বা কাষ্ঠফলক লিপ্যন্তর (Transliteration)ও ভাষা সহ তানজুর্ Mdo Sesde dge Cordior vol. III পৃ.৪৬৫ এ সংকলিত আছে[6]। কাব্যাদর্শের একজন স্বতন্ত্র তিব্বতী অনুবাদক হলেন Mi. pham. Dge. Legs. Rnam. Rgyal.[7]।

কাব্যাদর্শের অনুবাদ তিব্বতীদের কাছে ভারতীয় চিন্তার এক নূতন দিক্ উন্মোচিত করল যা স্বল্পকালের মধ্যেই সমগ্র কবিকুলের রচনারীতিকে নিয়ন্ত্রিত করতে লাগল। কিন্তু এই কাজ তাঁকে স্বল্পকালের মধ্যেই বন্ধ করতে হয়, কেননা ৭ম শতাব্দীর আলংকারিক আচার্য দণ্ডী ছিলেন দাক্ষিণাত্যের ব্রাহ্মণ। তাঁর গ্রন্থ সম্পূর্ণরূপে বৌদ্ধভাবনাহীন হওয়ায় তিব্বতী বৌদ্ধমননশীল সমাজ এই অনুবাদের ঘোর বিরোধিতা করেন ফলে অনুবাদকার্য সাময়িকভাবে বন্ধ হয়[8]।

এইসময়ে মাঙ্গোলিয়ার রাজপুত্র 'গোদন'(Godon) জ্ঞানবৃদ্ধ মহামান্য শাক্য পণ্ডিতকে শাক্যমহাবিহার থেকে তিব্বত ও মাঙ্গোলিয়ার সীমান্তে কোকোনর প্রদেশে নিয়ে যান, সঙ্গে যান তাঁর ভাগিনেয় 'ছো গ্যাল ফাগ পা' (Cho gyal phag pa)।ভারতীয় পণ্ডিতদের সাহায্যে কোকোনরে ভারতীয় সাহিত্যের অনুবাদ কার্য পূর্ণোদ্যমে চলতে থাকে। পরবর্তীতে শাক্যপণ্ডিত 'ছো গ্যাল ফাগ পা' হস্তে অনুবাদের এই দায়িত্বভার অর্পণ করেন । খ্যাতনামা পণ্ডিত 'সোঙ্ তেন দোরজি লো চা বা'[9] (Shong Ten dorji lo tsa ba) ভারতীয় পণ্ডিত লক্ষ্মীংকরের সাহায্যে এই গ্রন্থের অনুবাদ করেন[10]। তিব্বতে কাব্যাদর্শের জনপ্রিয় ভাষ্যগুলির মধ্যে, যা উলান বাতোর (Ulan Bator) এর তিব্বতী রাষ্ট্রীয় গ্রন্থাগারে সংরক্ষিত আছে। সেগুলির মধ্যে কয়েকটি হল— তিব্বতী শিক্ষার্থী Mipham dGe-leg rNam-rGyal's (Mipham Gelek Namgyal) রচিত sNan nag gi bstan bcos chen po me lon la jug pai bsad sbyar dandi's dgons rgyan (Introductory Commentary on Kāvyādarśa so called – An ornament of Daṇḍīn's opinion)

খুব স্বাভাবিকভাবেই কেন তিব্বতী বৌদ্ধমননশীল সমাজ ভারতীয় বিপুল অলংকারসাহিত্য থেকে একমাত্র কাব্যাদর্শকে চয়ন করলেন এ প্রশ্ন অত্যন্ত সঙ্গত। কেননা একাদশ থেকে দ্বাদশ শতাব্দীর মধ্যে ধ্বনিপ্রস্থানের প্রবক্তা আনন্দবর্ধনের 'ধ্বন্যালোক' গ্রন্থটি সুধীসমাজের কাছে অত্যন্ত সমাদৃত অলংকারগ্রন্থ। এছাড়াও ভামহের কাব্যালংকার (৬ষ্ঠশতাব্দী), কুন্তকের 'বক্রোক্তিজীবিত' (৯ম শতাব্দী) রাজশেখরের 'কাব্যমীমাংসা' (৯ম শতাব্দী) মম্মটের অতি উপাদেয়

'কাব্যপ্রকাশ' (১২শ শতাব্দী) ইত্যাদি অসংখ্য জনপ্রিয় অলংকারগ্রন্থ।

যদিও নৃপতুঙ্গ বা অমোঘবর্ষ রচিত 'কবিরাজ মার্গবিজয়' নামক কানাড়ী অলংকারগ্রন্থে (৮ম শতাব্দী) এবং সিংহলের অলংকারগ্রন্থ 'সিয়া বাস লকার' — এ (Sia bas lakara ৮ম শতাব্দী)[11] দণ্ডীর উল্লেখ ও কাব্যাদর্শ থেকে উদ্ধৃতি দেখা যায়। ভারতীয় অলংকারিকগণ দণ্ডীর সম্বন্ধে প্রায় নীরব। একমাত্র ১৭শ শতাব্দীতে পণ্ডিতরাজ জগন্নাথ রমনীয়ার্থপ্রতিপাদকশব্দত্বকে কাব্যলক্ষণরূপে নির্ধারণ করেন। তিনি আচার্য দণ্ডীর কাব্যসংজ্ঞার নবীকরণ করতে প্রয়াসী হন। অলংকারের ধারাবাহিক গ্রন্থগুলিতে বিশেষভাবে আচার্য দণ্ডীর উল্লেখ না থাকলেও বর্হিভারতে সুধীসমাজে দশম শতাব্দীর মধ্যেই দণ্ডীর কাব্যাদর্শ অত্যন্ত জনপ্রিয়তা লাভ করে। যার প্রমাণ কাব্যাদর্শের তিব্বতী অনুবাদ ও পরবর্তীকালে সিংহলী ভিক্ষু রত্নশ্রীজ্ঞানের রচিত কাব্যাদর্শের উপাদেয় সংস্কৃত টীকা 'রত্নাপণ'। এছাড়াও ভারতেও তাঁর জনপ্রিয়তা সাক্ষ্যবহন করে কাব্যাদর্শের অন্ততপক্ষে ১৫টি টীকা। সেগুলির মধ্যে কয়েকটি হল— 1.তরুণবাচস্পতিকৃত টীকা, 2.অজ্ঞাতটীকাকার কৃত হৃদয়ঙ্গমা টীকা, 3. হরিনাথ কৃত মার্জনা টীকা, 4. কৃষ্ণকিঙ্কর তর্কবাগীশ কৃত কাব্যতত্ত্ববিবেককৌমুদী টীকা, 5. বাদিজঙ্গল কৃত শ্রুতানুপালিনী টীকা, 6. নরসিংহসূরির মুক্তাবলী, 7.প্রেমচন্দ্র তর্কবাগীশের মালিন্যপ্রোঞ্চনী, 8.রত্নশ্রীজ্ঞান কৃত রত্নশ্রী টীকা, 9. নৃসিংহদেবশাস্ত্রী কৃত কুসুমপ্রতিমা টীকা প্রভৃতি বিশেষ উল্লেখযোগ্য।

শাঙ্, তোন্, দোরজি, গ্যালটেসন, লো চা, এরা প্রত্যেকেই একটি করে কাব্যাদর্শের টীকা রচনা করেন। এছাড়াও সিকিম থেকে কাব্যাদর্শের একটি টীকা প্রকাশিত হয়। এই টীকাগুলিই তিব্বতে আচার্য দণ্ডীর জনপ্রিয়তার সাক্ষ্যবহন করে। উনবিংশ থেকে বিংশ শতাব্দীর মধ্যবর্তী সময়ে কাব্যাদর্শ গ্রন্থটি তিব্বতী টীকা টিপ্পনী সহ তিব্বতের সাহিত্য আলোচনার একমাত্র গ্রন্থ হয়ে উঠে। অল্পদিনেই দণ্ডী তিব্বতের বিদ্বৎসমাজে অত্যন্ত খ্যাতি লাভ করে। আচার্য দণ্ডীকে যথাযথ মর্যদা দিয়েছে তিব্বতের মননশীল সমাজ। বিপুল অলংকারশাস্ত্র একমাত্র কাব্যাদর্শকেই চয়ন করে তাঁরা অত্যন্ত বিচক্ষণতার পরিচয় প্রদান করেছেন।

Endnotes

1. Ke sar saga, The Asiatic Society of Bengal, Introduction S.K Chatterjee
2. ঐ
3. তিব্বতী সাহিত্য, নিখিল সেন
4. বৌদ্ধধর্ম তিব্বতে প্রবেশ করার বহু পূর্ব থেকেই সেখানে পরম্পরাক্রমে প্রচলিত ছিল বোন (Bon) ধর্ম , যার উপাসকদের বলা হয় বোনপো।
5. Tibetan Review XIV.3 P.33
6. Kāvyādarśa – SANSKRIT AND TIBETAN TEXTS -ANUKUL CHANDRA DAS, UNIVERSITY OF CALCUTTA 1939 , P.XVII
7. ঐ
8. ঐ p. 33-34
9. লো চা বা শব্দটির অর্থ হল অনুবাদ।
10. Tibetan Review XIV.3 P.33

P.V.Kane History Of Sanskrit Poetices , Motilal Banarsidas p.100)

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অদ্বৈতবাদের আলোয় মানবতাবাদ ও আজকের সমাজ

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Abstract: অদ্বৈতবাদ ভারতীয় দর্শনের একটি মৌলিক দার্শনিক ধারা, যার মূল শিক্ষা হল- ব্রহ্মই একমাত্র সত্য, জীব ও ব্রহ্ম অভিন্ন। এই ঐক্যচেতনা মানুষকে ভেদাভেদের গণ্ডি অতিক্রম করে সর্বজনীন চেতনার অভিজ্ঞতায় পৌঁছে দেয়। এই দর্শনে জগতের বহুত্ব কেবল মায়া বা অবিদ্যার ফল, অথচ পরমতত্ত্ব এক ও অভেদ। আধুনিক সমাজে বৈষম্য, প্রতিযোগিতা, ভোগবাদ ও অসহিষ্ণুতার যে প্রবল স্রোত দেখা যায়, তা মানবিক মূল্যবোধকে ক্রমশ ক্ষয় করছে। এই সংকটে অদ্বৈতবাদের ঐক্যবোধ মানবতাবাদকে আধ্যাত্মিক ভিত্তি প্রদান করে এবং মানুষকে সমানভাবে দেখার শিক্ষা দেয়। অদ্বৈতচিন্তা মানুষকে নিজের স্বার্থসীমা ছাড়িয়ে অপরের কল্যাণে যুক্ত হতে উদ্বুদ্ধ করে। এতে সমাজে সহযোগিতা, ভ্রাতৃত্ব, সহিষ্ণুতা ও শান্তির পরিবেশ তৈরি হয়। সমকালীন বিশ্বে, যেখানে বিভাজন দিন দিন বাড়ছে, সেখানে অদ্বৈতবাদের আলোয় মানবতাবাদ এক কার্যকর জীবনদর্শন হিসেবে আবির্ভূত হয়।

Keywords: ব্রহ্মচেতনা, আত্ম-অভিন্নতা, সমন্বয়, সর্বজনীনতা, মানবকল্যাণ, আধ্যাত্মিক মানবতাবাদ, সামাজিক সম্প্রীতি, নৈতিক মূল্যবোধ।

ভূমিকা— মানব সভ্যতার ইতিহাসে দর্শন এক গুরুত্বপূর্ণ দিশারী শক্তি হিসেবে কাজ করেছে। দর্শনের মূল উদ্দেশ্য হল মানুষের আত্মসচেতনতা বৃদ্ধি ও জীবনকে সঠিক পথে পরিচালিত করা। ভারতীয় দর্শন সমূহের মধ্যে অদ্বৈত বেদান্ত একটি মৌলিক ও গভীর দর্শন, যা ব্যক্তি ও ব্রহ্মাণ্ডের ঐক্যের ধারণাকে সর্বাগ্রে স্থাপন করেছে। অদ্বৈতবাদের মূল বক্তব্য হল একমাত্র ব্রহ্মই সত্য, জগৎ মায়া, আর আত্মা ব্রহ্মের অভিন্নরূপ। এই দার্শনিক বাণী মানবজাতির মধ্যে এক গভীর সমতার ধারণা জাগিয়ে তোলে। এই দর্শন ভারতীয় চিন্তাধারায় সর্বজনীন ঐক্যের এক গভীর ভিত্তি রচনা করেছে। অদ্বৈতবাদে মানবতাবাদ বলতে মানুষকে আলাদা বা ভিন্ন না মনে করা। বরং সকলকে একই আত্মার অংশ বা প্রকাশ হিসেবে দেখা, এবং সেই একাত্মবোধের ভিত্তিতে সহমর্মিতা, দয়া ও নৈতিকতার দিকে এগিয়ে যাওয়া। বর্তমান সমাজে মানবতাবাদ উদ্ভূত হয়েছে মানুষের মধ্যে নৈতিকতা, সহানুভূতি ও সমতার চেতনা বাড়ার কারণে। আধুনিক সময়ে শিক্ষা ও সামাজিক সচেতনতার প্রসার, এবং বিভিন্ন দার্শনিকের শিক্ষাগ্রহণ সমাজে মানবতাবাদের অবস্থানকে আরও মজবুত করে তুলেছে। তাই আজকের সমাজে মানবতাবাদ বলতে বোঝায়— অন্যের কল্যাণে মনোনিবেশ করা, এবং সকলকে সমানভাবে দেখা।

অদ্বৈততত্ত্বের উৎস ও বিবর্তন— "একং সদ্বিপ্রা বহুধা বদন্তি"[1] ঋগ্বেদের এই মন্ত্রটি ভারতীয় দার্শনিক চিন্তার অন্যতম মৌলিক ভিত্তি। এখানে বলা হয়েছে— সত্য বা সত্তা একক, তবে জ্ঞানীরা তাকে নানা নামে আখ্যায়িত করেন। এর দ্বারা বোঝানো হয়েছে যে জগৎ বহুরূপী হলেও এর অন্তঃস্থ ভিত্তি অভিন্ন। মানুষের অভিজ্ঞতা, ভাষা, সংস্কৃতি ও বোধের ভিন্নতার কারণে সেই একটিই সত্য ভিন্ন ভিন্ন রূপে প্রতিফলিত হয়। এই ধারনাই অদ্বৈতবাদের মূল উৎস। অদ্বৈতদর্শনের মূল কেন্দ্রবিন্দু হল— সকল বহুত্বের আড়ালে একটি অভিন্ন সত্য বা ব্রহ্ম বিরাজমান। ঋগ্বেদের এই উক্তি বহুত্বকে অস্বীকার করে না, বরং বহুত্বের মধ্যে ঐক্যের উপস্থিতি নির্দেশ করে। আজকের বিশ্বে জাতি, ধর্ম, বর্ণ, ভাষা ও লিঙ্গের ভিত্তিতে মানুষ বিভক্ত। একদিকে প্রযুক্তি উন্নত হয়েছে,

অপরদিকে সামাজিক বিভাজন ও অসহিষ্ণুতা বাড়ছে। এই পরিস্থিতিতে ঋগ্বেদের বাণী মানুষকে স্মরণ করিয়ে দেয় যে— সত্য এক,আমরা সকলে তার অংশীদার। এর মাধ্যমে সহিষ্ণুতা, পারস্পরিক শ্রদ্ধা ও সমতার আদর্শ সুদৃঢ় হয়। মানবতাবাদ আসলে সেই চিন্তা যা মানুষকে কেন্দ্র করে। মানুষের মধ্যে বিভাজন নয়, বরং ঐক্য ও সহাবস্থানের ওপর ভিত্তি করে সমাজ গড়ার প্রয়াস। অদ্বৈতবাদ এই মানবতাবাদের জন্য দার্শনিক ভিত্তি প্রদান করে। কারণ অদ্বৈত চিন্তা বহুত্বের আড়ালে ঐক্যের বোধ জাগায়। ফলে সমাজে বৈষম্য, জাতপাত, বর্ণভেদ ও ধর্মীয় অসহিষ্ণুতার পরির্বতে সমতা, সৌহার্দ্য ও মানবিকতাকে অগ্রাধিকার দেওয়া যায়।

ব্রাহ্মণসাহিত্য বৈদিক সাহিত্যের অন্যতম একটি গুরূত্বপূর্ণ অঙ্গ, যেখানে প্রধানত যজ্ঞকেন্দ্রিক আচার ও বিধান ব্যাখ্যা করা হয়েছে। তবে কেবল আচারসংহিতা নয়, এই গ্রন্থগুলির মধ্যে নিহিত রয়েছে দার্শনিক ব্যঞ্জনা। যজ্ঞ,দেবতা এবং মানুষের সম্পর্ককে যে কাঠামোর মধ্যে ব্রাহ্মণসাহিত্য উপস্থাপন করেছে, তার ভেতরে মানবতাবাদের একটি সূক্ষ্ম সূত্র অঙ্কিত। অদ্বৈতবাদের আলোকে এই সূত্রটি বিশেষভাবে তাৎপর্যপূর্ণ, কারণ এখানে মানুষকে এক মহাজাগতিক ঐক্যের অবিচ্ছেদ্য অংশ হিসেবে চিহ্নিত করা হয়েছে। শতপথ ব্রাহ্মণে বলা হয়েছে— “যজ্ঞো বৈ ব্রহ্ম”[2] যজ্ঞই ব্রহ্ম অর্থাৎ, যজ্ঞ হল সেই সর্বজনীন চেতনার প্রতীক, যা সবার মধ্যে বিদ্যমান। সমাজে জাতি,বর্ণ, ধর্ম, লিঙ্গ বা অর্থনৈতিক পার্থক্যের ঊর্ধ্বে উঠে প্রত্যেক মানুষ সমানভাবে সেই মহাজাগতিক ঐক্যের অংশ। আজকের গণতান্ত্রিক সমাজে মানবাধিকার, সমান সুযোগ ও সামাজিক ন্যায় প্রতিষ্ঠার যে আন্দোলন চলছে, তার মূল দর্শন ব্রাহ্মণসাহিত্যের এই অদ্বৈত ভাবনার সঙ্গে সামঞ্জস্যপূর্ণ। মানুষের ধর্ম হল সমষ্টিগত সমাজকল্যাণ, এবং সমাজের স্থিতিশীলতা নির্ভর করে সেই সম্মিলিত কর্তব্য পালনের উপর। অদ্বৈতবাদের মতে, সবই ব্রহ্ম-জগৎ, সমাজ, ব্যক্তি, প্রকৃতি। তাই সামাজিক কর্তব্য মানে কেবল সমাজরক্ষা নয়, বরং ব্রহ্মসাধনা। যদি সব মানুষ একই ব্রহ্মসত্তার প্রকাশ হয়, তবে তাদের সমান মর্যাদা দেওয়া এবং সবার কল্যাণ সাধন করা মানবতাবাদী কর্তব্য হয়ে দাড়ায়। আজকের সমাজে এর প্রাসঙ্গিকতা অপরিসীম। বৈষম্য, অসহিষ্ণুতা ও ভোগবাদ মানুষের ভিতরে বিভাজন তৈরি করেছে। তৈত্তিরীয় ব্রাহ্মণে বলা হয়েছে— “যজ্ঞো বৈ বিষ্ণুঃ”[3] অর্থাৎ যজ্ঞই বিষ্ণু। বিষ্ণু এখানে সর্বব্যাপী, সর্বধারক সত্য। যজ্ঞকে বিষ্ণু রূপে দেখানো মানে যজ্ঞই বিশ্বস্থিতির মূলনীতি। অদ্বৈতবাদের আলোয় এর অর্থ- যজ্ঞ মানে সেই এক ব্রহ্মচেতনার প্রকাশ, যা সমগ্র বিশ্বকে ধারণ করছে। মানুষের কর্তব্য কেবল আচার পালনে সীমাবদ্ধ নয়, বরং সমাজকে ধারণ করা, ন্যায় ও কল্যাণ প্রতিষ্ঠা করা। ব্রাহ্মণ সাহিত্যের এই নৈতিক দর্শন একদিকে যেমন আধ্যাত্মিক অদ্বৈত ভাবনার প্রতিফলন, অন্যদিকে মানবতাবাদের বুনিয়াদ। অদ্বৈত দর্শনে যেখানে জগৎ এক অখণ্ড সত্তার প্রকাশ, সেখানে মানবতাবাদ মানুষের মর্যাদা ও সমতার কথা বলে। এই দুইয়ের মিলনেই বোঝা যায়— অদ্বৈতবাদের আধ্যাত্মিক ভিত্তি মানবতাবাদের নৈতিক শক্তি হিসেবে কাজ করে। আজকের সমাজে জাতিগত সংঘাত, ধর্মীয় বিভাজন ও রাজনৈতিক স্বার্থে সহিংসতা ক্রমবর্ধমান। এমন পরিস্থিতিতে ব্রাহ্মণ সাহিত্যের শিক্ষা আমাদের মনে করিয়ে দেয় যে সমস্ত মানুষের ভিতরে এক আত্মারই প্রকাশ, এবং সেই আত্মার বোধ থেকেই মানবতার শিক্ষা গ্রহণ করতে হবে। অদ্বৈতবাদের আলোয় মানবতাবাদ কেবল দার্শনিক তত্ত্ব নয়, বরং সামাজিক জীবনের জন্য এক বাস্তব নৈতিক দিকনির্দেশ।

অদ্বৈত দর্শনের মূল শিক্ষা হল— ব্রহ্ম ও জগতের একত্ব, এবং জগতের সমস্ত সত্তার মধ্যে ঐক্যের বোধ। আরণ্যক সাহিত্যে যেমন ঐতরেয় আরণ্যক ও তৈত্তিরীয় আরণ্যক এ দেখা যায়, যজ্ঞকেন্দ্রিক আচার অনুষ্ঠান ধীরে ধীরে রূপান্তরিত হয়েছে অন্তর্মুখী সাধনায়, যেখানে আত্মা ও ব্রহ্মের ঐক্য উপলব্ধি করা হয়েছে। তৈত্তিরীয় আরণ্যকে বলা হয়েছে— “সত্যং ব্রুয়াৎ, প্রিয়ং ব্রুয়াৎ, ন ব্রুয়াৎ সত্যমপ্রিয়ং। প্রিয়ং চ নানৃতং ব্রুয়াৎ, এষ ধর্মঃ সনাতনঃ”[4] অর্থাৎ সত্য কথা বলবে, প্রিয় কথা বলবে, কিন্তু অপ্রিয় সত্য বলবে না। প্রিয় অথচ মিথ্যা বলবে না। এই হল চিরন্তন ধর্ম। এই মন্ত্র

মানুষের সামাজিক সহাবস্থান ও নৈতিক আচরণের মৌল ভিত্তি। মানবতাবাদের মূল দিক হল মানুষের মর্যাদা ও সম্পর্কের প্রতি শ্রদ্ধা, যা এই শ্লোকের মাধ্যমে প্রতিফলিত। তৈত্তিরীয় উপনিষদে বলা হয়েছে "যতো বাচো নিবর্তন্তে, অপ্রাপ্য মনসা সহ। আনন্দং ব্রহ্মণো বিদ্বান্, ন বিভেতি কদাচনেতি"[5] অর্থাৎ যেখান থেকে বাক ফিরে আসে, মনও পৌঁছাতে পারে না। সেই ব্রহ্মের আনন্দকে যে জানে, সে আর কখনও ভয় পায় না। এখানে আত্মা ও ব্রহ্মের অভেদতত্ত্ব অদ্বৈতবাদের ভিত্তি। মানবতাবাদের প্রেক্ষাপটে এই উপলব্ধি মানুষকে ভেদাভেদ ভুলিয়ে সর্বজনীন ঐক্যের পথে পরিচালিত করে।

ছান্দোগ্য উপনিষদে বলা হয়েছে "সর্বং খল্বিদং ব্রহ্ম"[6] সমগ্র বিশ্বই ব্রহ্ম, অর্থাৎ প্রতিটি সত্ত্বা একক পরমতত্ত্বের প্রকাশ। মানুষের মধ্যে পার্থক্য কেবল বাহ্যিক, ভেতরে সকলে একই ঐক্যতত্ত্বের অংশ। ফলে জাতি, ধর্ম,বর্ণ, লিঙ্গ বা শ্রেণীগত বিভাজন অর্থহীন। এই দর্শন সমাজে সমতা, ন্যায় ও ভ্রাতৃত্ববোধকে দৃঢ় করে। বৃহদারণ্যকোপনিষদে বলা হয়েছে "ন বা অরে সর্বস্য কামায় সর্বং প্রিয়ং ভবত্যাত্মনস্ত কামায় সর্বং প্রিয়ং ভবতি"[7] অর্থাৎ হে মৈত্রেয়ী, কিছুই প্রিয় নয় তার নিজের জন্য আত্মার জন্যই সমস্ত কিছু প্রিয় হয়। মানুষের সমস্ত সম্পর্ক, ভালোবাসা ও আকাঙ্খার মূলেই রয়েছে আত্মা, যা সর্বজনীন ব্রহ্মের প্রকাশ। ধন,স্বামী,স্ত্রী, পুত্র সমাজ সবকিছুই আত্মার জন্য প্রিয়। আত্মাকেই জানতে হবে,আত্মাকেই উপলব্ধি করতে হবে কারণ— আত্মাকে জানলেই সবকিছু জানা হয়ে যায়। বর্তমান বিশ্বে ধর্মীয় বিভাজন, জাতিগত সংঘাত ও অর্থনৈতিক বৈষম্য ক্রমবর্ধমান। অদ্বৈত উপলব্ধি মানুষকে শেখায় অন্যকে নিজের মধ্যে দেখা, এবং নিজের অস্তিত্ব অন্যের মধ্যে অনুভব করা। এই উপলব্ধি সহমর্মিতা, ন্যায় ও ভ্রাতৃত্ব গঠনের জন্য অপরিহার্য, যা আজকের সমাজে মানবতাবাদের মূল ভিত্তি হতে পারে।

অদ্বৈতবাদের বিষয়বস্তু— অদ্বৈত বেদান্তের মূল বক্তব্য হল— "ব্রহ্ম সত্য জগৎ মিথ্যা, জীবে ব্রহ্মৈব নাপরঃ"। এই উক্তি দর্শনের এক গভীর সত্যকে প্রকাশ করে। এখানে 'ব্রহ্ম' চিরন্তন, অবিনশ্বর, নিরাকার, সর্বব্যাপী চেতনা, আর জগৎ অনিত্য, ক্ষণস্থায়ী ও মায়ামূলক রূপ। শঙ্করাচার্যের ভাষ্যে জগৎকে মিথ্যা বলা মানে তা সম্পূর্ণ অস্বীকার নয়, বরং তা পরম সত্যের তুলনায় অনিত্য। মানুষের জীবনের সমস্ত দ্বন্দ্ব, দুঃখ, বিভাজন ও ভেদবুদ্ধি এই এই অনিত্য জগৎ এর সঙ্গে সম্পর্কিত। অদ্বৈতদর্শনের কেন্দ্রীয় শিক্ষা হল আত্মা ও পরমাত্মার অভিন্নতা। ব্যক্তি সত্তা বা জীব আসলে ব্রহ্মের প্রতিফলন। যখন এই উপলব্ধি জাগ্রত হয়, তখন মানুষ নিজেকে পৃথক সত্তা হিসেবে না দেখে সমগ্র মানবসমাজ ও জীবজগৎ এর সঙ্গে একাত্মতা অনুভব করে। এই একাত্মতার বোধ থেকেই মানবতাবাদ জন্ম নেয়।

আধুনিক সমাজে হিংসা, বিভাজন, জাতি-ধর্ম-বর্ণের ভেদ, লিঙ্গবৈষম্য, ভোগবাদ ও পরিবেশ ধ্বংসের প্রবণতা দিন দিন প্রবল হচ্ছে। এই সংকট মোকাবিলায় অদ্বৈতদর্শনের মানবতাবাদী শিক্ষা বিশেষ প্রাসঙ্গিক। প্রথমত, ব্রহ্ম সত্য জগৎ মিথ্যা উপলব্ধি মানুষকে সমতার বোধ শেখায়। আত্মা অভিন্ন হওয়ায় জাতি, ধর্ম, বর্ণ, লিঙ্গভেদে কোন বিভেদ থাকতে পারে না। এতে সমাজ ন্যায় ও ভ্রাতৃত্ব প্রতিষ্ঠিত হয়। দ্বিতীয়ত, অদ্বৈতবাদ করুণা ও সহমর্মিতার আদর্শ শিক্ষা দেয়। যদি প্রত্যেকেই এক ব্রহ্মস্বরূপ হয়, তবে অন্যের দুঃখ নিজের দুঃখ, অন্যের সুখ নিজের সুখ। এই উপলব্ধি মানবিক সহানুভূতির ভিত্তি স্থাপন করে। তৃতীয়ত, জগৎ মিথ্যা মানে অনিত্য— এই চেতনা ভোগবাদী আকর্ষণ থেকে মানুষকে মুক্ত করে। বর্তমান যুগের বস্তুবাদী প্রবণতা ও ভোগ সংস্কৃতির মাঝে এই দর্শন মানুষকে স্থিরতা, শান্তি ও অন্তর্মুখী আত্ম উপলব্ধির দিকে পরিচালিত করে। চতুর্থত, পরিবেশ সংকট সমাধানে অদ্বৈত দৃষ্টি কার্যকর। প্রকৃতিও ব্রহ্মের প্রকাশ, তাই মানুষ ও প্রকৃতির মধ্যে কোন ভেদ নেই। এই ধারণা পরিবেশবান্ধব মানবতাবাদকে শক্তিশালী করে। উপনিষদের প্রেক্ষাপটে বলা হয়েছে— মানুষ যখন আত্মার সত্য উপলব্ধি করতে পারে, তখন তার কাছে সমস্ত দ্বন্দ্ব ও ভেদবুদ্ধি লুপ্ত হয়ে যায়। জগতে যে বহুত্ব বা বৈচিত্র্য আমরা দেখি, তা আসলে মায়ামূলক। প্রকৃত সত্য একটিই

— তা হল ব্রহ্ম, আর সমস্ত জীব সেই ব্রহ্মেরই প্রকাশ। বর্তমানে জাতি ও ধর্মভেদ, সামাজিক বৈষম্য, লিঙ্গবৈষম্য ও হিংসা মানবজীবনকে বিপর্যস্ত করছে। বৃহদারণ্যকোপনিষদে এই উক্তি মনে করিয়ে দেয়— ভেদবুদ্ধি কেবল অজ্ঞতার ফল, আর জ্ঞানের আলোতে তা বিলীন হয়। সমাজে শান্তি, ন্যায়, সমতা ও ভ্রাতৃত্ব প্রতিষ্ঠার জন্য এই দর্শন এক অবিচল ভিত্তি।

অদ্বৈততত্ত্ব ও মানবতাবাদ

A) আধ্যাত্মিকতার আলোকে মানবীয় জীবনবোধ— মানবজীবন সর্বদাই এক অন্বেষণের পথ, জাগতিক ভোগের সীমাবদ্ধতা অতিক্রম করে চিরন্তন সত্যের সন্ধান। উপনিষদ সাহিত্যে এই চিরন্তন সত্যকে উপলব্ধি করার নির্দেশনা সুস্পষ্টভাবে দেওয়া হয়েছে। কঠোপনিষদের একটি সুপরিচিত মন্ত্র—

"উত্তিষ্ঠত জাগ্রত প্রাপ্য বরান্নিবোধত।
ক্ষুরস্য ধারা নিশিতা দুরত্যয়া দুর্গং পথস্তৎকবয়ো বদন্তি"॥[8]

এই মন্ত্র মানবীয় জীবনবোধকে কেবল জাগতিক নয়, বরং আধ্যাত্মিক দৃষ্টিকোণ থেকেও স্পষ্ট করে তোলে। মানুষের জীবন প্রকৃত অর্থে পূর্ণতা পায় যখন সে অজ্ঞতার অন্ধকার থেকে জ্ঞানের আলোকময় পথে যাত্রা করে। এখানে 'উত্তিষ্ঠত' মানে আলস্য, ভোগলালসা ও মোহ থেকে উঠে দাঁড়ানো। 'জাগ্রত' মানে অন্তর্মুখী হয়ে আত্মোপলব্ধির জন্য সজাগ থাকা। আর 'প্রাপ্তবরান্নিবোধত' মানে সেই ঋষি বা মহাজ্ঞানীদের কাছ থেকে চূড়ান্ত সত্য গ্রহণ করা, যারা সত্য উপলব্ধ করেছেন। মানবীয় জীবনবোধ এই শিক্ষার দ্বারা নতুনভাবে সংজ্ঞায়িত হয়। জীবন কেবল ভোগ বা বাহ্যবস্তু নয়, এটি একটি অন্তর্গামী যাত্রা। কঠোপনিষদে আত্মাকে ক্ষুরস্য ধারা— অর্থাৎ ক্ষুরের ধারার মতো সূক্ষ্ম, বিপজ্জনক ও কঠিন পথ বলা হয়েছে। মানবজীবনে আধ্যাত্মিক সাধনা তাই এক জটিল সাধনার পথ, যা জ্ঞান, তপস্যা ও ধ্যান দ্বারা অতিক্রম করতে হয়। এই বোধ মানুষকে নৈতিকতা, আত্মসংযম ও মানবিক সহানুভূতির দিকে পরিচালিত করে। তৈত্তিরীয় উপনিষদে বলা হয়েছে— "সত্যং জ্ঞানমনন্তং ব্রহ্ম"[9] এখানে সত্য মানে স্থায়ী সত্তা, যাহা পরিবর্তনশীল জগতের অন্তর্লীন সত্যতাকে নির্দেশ করে। মানুষ যখন জীবনের সত্য অর্থ অন্বেষণ করে, তখন বাহ্য জগতের ভোগ ও ক্ষণস্থায়ী আনন্দ তার কাছে গৌণ হয়ে পড়ে। আধ্যাত্মিক অনুসন্ধান মানুষকে শেখায় যে চূড়ান্ত সত্য একমাত্র ব্রহ্ম। জ্ঞানম্ শব্দের দ্বারা বোঝানো হয়েছে সেই পরম চৈতন্য, যাহা স্বপ্রকাশমান এবং জড় জগতের অজ্ঞতার বিপরীত। মানবজীবনের প্রকৃত উদ্দেশ্য এই জ্ঞানলাভে নিহিত। আধুনিক সমাজে মানুষ যখন বস্তুপূজায় নিমগ্ন, তখন আধ্যাত্মিক জ্ঞানই তাকে আত্মবোধ ও মানবতার দিকে ফিরিয়ে আনে। অনন্তম্ নির্দেশ করে অসীমতাকে, যাহা সীমাহীন আনন্দ ও মুক্তির প্রতীক। মানবীয় জীবনবোধ তখনই পূর্ণতা লাভ করে, যখন ব্যক্তি বুঝতে পারে তার জীবন কোন সংকীর্ণ সত্তার মধ্যে সীমাবদ্ধ নয়, বরং অনন্ত ব্রহ্মের অংশরূপে তার অবস্থান। এই উপলব্ধি মানুষকে আত্মকেন্দ্রিকতা থেকে মুক্ত করে, সমবেদনা, সহানুভূতি ও মানবপ্রেমে উদ্বুদ্ধ করে। অতএব, "সত্যং জ্ঞানম্ অনন্তং ব্রহ্ম" উক্তি কেবল একটি দার্শনিক সত্য নয়, বরং মানবীয় জীবনবোধের মৌলিক ভিত্তি। এটি শিক্ষা দেয় যে জীবনের আসল লক্ষ্য ভোগবিলাস নয়, বরং আধ্যাত্মিক উপলব্ধি ও মানবতার বিকাশ। আধুনিককালের বিভ্রান্ত সমাজে এই উপনিষদীয় শিক্ষা মানুষের মধ্যে স্থিতি, নৈতিকতা ও চিরন্তম সুখের দিশা দেখাতে পারে।

B) নৈতিক চেতনা— বিবেক হল নৈতিক চেতনার কেন্দ্রবিন্দু। আধ্যাত্মিকতার আলোকে বিবেকের বিকাশ মানুষকে সৎ-অসৎ, শুভ-অশুভ, ন্যায়-অন্যায় বিচার করার শক্তি প্রদান করে। উপনিষদীয় দর্শনে আত্মসন্ধান এবং আত্মানুভূতি মানুষকে এমন এক উচ্চতর স্তরে পৌঁছে দেয় যেখানে বিবেক সত্য ও কল্যাণের পথে পরিচালিত হয়। ভগবদগীতায় উল্লেখ আছে— "তস্মাচ্ছাস্ত্রং প্রমাণন্তে কার্যাকার্যব্যবস্থিতৌ"[10] শাস্ত্র ও বিবেকের নির্দেশেই নৈতিক সিদ্ধান্তের মূল। বিবেক আত্মোপলব্ধির সঙ্গে যুক্ত হলে মানবীয় জীবনবোধ আরও দৃঢ় হয়। তখন মানুষ ব্যক্তি স্বার্থ ছেড়ে

সমষ্টিগত মঙ্গলের জন্য কাজ করে। করুণা, মৈত্রী, দয়া, সহিষ্ণুতা— এসব গুণ বিবেকনির্দেশিত নৈতিক চেতনার প্রকাশ। আধ্যাত্মিকতার আলোতে বিবেক মানুষকে ভোগবাদ থেকে মুক্ত করে এবং আত্মোন্নতির পথে চালিত করে। আজকের ভোগবাদী সমাজে আধ্যাত্মিকতার আলোকে বিবেকের চর্চা বিশেষ প্রয়োজনীয়। কারণ এর মাধ্যমেই মানুষ নিজের মানবিকতা রক্ষা করতে পারে এবং নৈতিকভাবে সুদৃঢ় সমাজ গড়ে তুলতে সক্ষম হয়।

অহিংসা নৈতিক চেতনার অন্যতম প্রধান ভিত্তি। আধ্যাত্মিকতার আলোকে মানবীয় জীবনবোধে অহিংসা কেবল বাহ্যিক হিংসা থেকে বিরত থাকা নয়, বরং চিন্তা, বাক্য ও কর্মে অকল্যাণকর মনোভাবের অবসান ঘটানো। আধ্যাত্মিক উপলব্ধি মানুষকে শেখায় যে সমস্ত জীবের মধ্যে একই আত্মা বিরাজমান। তাই অন্যের প্রতি হিংসা প্রদর্শন আসলে নিজের আত্মার প্রতিই হিংসা প্রদর্শন। মহাভারতে বলা হয়েছে— "অহিংসা পরম ধর্মঃ"[11] সমস্ত ধর্মনীতির মধ্যে অহিংসা সর্বোচ্চ পরম ধর্ম। এখানে অহিংসা বলতে কেবল শারীরিক হিংসা নয়, বরং মানসিক, বাচসিক ও আচরণগত স্তরে সমস্ত প্রকার অকল্যাণকর, বিদ্বেষপূর্ণ ও ক্ষতিকর প্রবণতার অবসান বোঝানো হয়েছে। আধ্যাত্মিকতার আলোকে অহিংসা কেবল ব্যক্তিগত আচরণের নিয়ম নয়, বরং সামাজিক দায়িত্ববোধেরও প্রতিফলন। যে সমাজে অহিংসা চর্চা হয়, সেখানে সহিষ্ণুতা, সহযোগিতা ও সমবেদনার পরিবেশ গড়ে ওঠে। ভগবদগীতায় উল্লেখ আছে— অহিংসাকে জ্ঞানী মানুষের অন্যতম বৈশিষ্ঠ্য বলা হয়েছে— "অমানিত্বমদম্ভিত্বমহিংসা ক্ষান্তিরার্জবম্"।[12] এভাবে অহিংসা আধ্যাত্মিকতার আলোকে নৈতিক চেতনার সঙ্গে মিলিত হয়ে মানবীয় জীবনবোধকে সর্বজনীন শান্তি ও কল্যাণের পথে পরিচালিত করে।

বৃহদারণ্যকোপনিষদে বলা হয়েছে— "অহং ব্রহ্মাস্মি"[13] অর্থাৎ আমি ব্রহ্ম। এই উপলব্ধি আসলে অহংকারকে ধ্বংস করে দেয়। এই উক্তি বোঝায় যে ব্যক্তিগত 'আমি' বা 'অহং' আলাদা কোনো বাস্তব সত্তা নয়, সেটিও সর্বব্যাপী ব্রহ্মে লীন। নিরহংকার মানুষের আধ্যাত্মিক সাধনায় অত্যন্ত জরুরি। অহংকার মানুষকে স্বার্থপর, গর্বিত ও বিচ্ছিন্ন করে তোলে। উপনিষদের বাণী অনুযায়ী, যে ব্যক্তি উপলব্ধি করে যে সবকিছু ব্রহ্মময়, সেও ব্রহ্ম— সে অহংকার ত্যাগ করে বিনয়ী হয়ে ওঠে। এই বিনয় থেকে জন্ম নেয় সহমর্মিতা, দয়া, সমান দৃষ্টিভঙ্গি এবং মানবতাবাদ। আধুনিক সমাজে প্রতিযোগিতা ভোগবাদ ও ক্ষমতার আকাঙ্ক্ষা অহংকারকে তীব্রতর করছে। এর ফলে মানুষে মানুষে বিভেদ, হিংসা ও বৈরিতা বাড়ছে। বৃহদারণ্যকোপনিষদে এই বাণী আমাদের মনে করিয়ে দেয়— সবাই একই সত্তার প্রকাশ। তাই নিরহংকার চর্চা কেবল আধ্যাত্মিক উন্নতির নয়, বরং সামাজিক শান্তি ও মানবিকতায় জন্য অপরিহার্য।

অদ্বৈতবাদের ঐক্যভাবনা ও বর্তমান সমাজ— অদ্বৈত দর্শনের মূল শিক্ষা হল আত্মা ও ব্রহ্মের অবিভাজ্য ঐক্য। জগতে বহুরূপ প্রকাশ থাকলেও তার অন্তরালে একটিমাত্র চেতনার অবস্থিতি রয়েছে। এই ঐক্যচিন্তা মানুষে মানুষে ভেদ দূর করে সমতার বোধ জাগিয়ে তোলে। ঋগ্বেদের সংজ্ঞান সূক্তে বলা হয়েছে—

"সমানী ব আকূতিঃ সমানা হৃদয়ানি বঃ।
সমানমস্তু বো মনো যথা বঃ সুসহাসতি"॥[14]

অর্থাৎ তোমাদের সংকল্প যেন সমান হয়, হৃদয় যেন সমান হয়, মনও যেন সমান হয়; এই মন্ত্রের মূল বাণী হল- মানুষে মানুষে বিভেদ নয়, বরং চিন্তা, হৃদয় ও চেতনার ঐক্য। বৈদিক যুগে সামাজিক ও ধর্মীয় আচার সম্পাদনের জন্য ঐক্যের প্রয়োজন ছিল। কিন্তু তার অন্তর্নিহিত তাৎপর্য আরও গভীর। বর্তমান সমাজে এই মন্ত্রের শিক্ষা বিশেষভাবে প্রয়োজনীয়। আজ জাতি, বর্ণ, লিঙ্গ ও অর্থনৈতিক ভেদাভেদ মানবসম্পর্কে বিভাজন সৃষ্টি করেছে। এই বিভাজন দূর করতে হলে হৃদয়ের ঐক্য ও মননের সমতা অপরিহার্য। সংজ্ঞান সূক্ত আমাদের স্মরণ করিয়ে দেয় যে সমষ্টিগত ঐক্যই টেকসই মানবসমাজের ভিত্তি। গীতায় শ্রীকৃষ্ণ বলেছেন— "অহমাত্মা গুড়াকেশ সর্বভূতাশয়স্থিতঃ"[15]

পরমাত্মা প্রতিটি জীবের অন্তরে অবস্থান করছে। আত্মার ঐক্যকে উপলব্ধি করলে মানুষে মানুষে বিভেদ অকারণ হয়ে যায়। জীবের মধ্যে বিভেদ কেবল আপাত, তার মূল সত্তা অভিন্ন। বর্তমান সমাজে যখন জাতি, ধর্ম, বর্ণ, ভাষা ও অর্থনৈতিক কারণে বিভেদ বৃদ্ধি পাচ্ছে, তখন শ্রীকৃষ্ণের এই উক্তি অত্যন্ত প্রাসঙ্গিক। যদি আমরা উপলব্ধি করতে পারি যে প্রত্যেক জীবের অন্তরে একই আত্মা অবস্থান করছে, তবে শত্রুতা, বৈষম্য, ঘৃণা বা হিংসার কোন স্থান থাকবে না। তখন সমাজে প্রকৃত মানবতাবাদ প্রতিষ্ঠিত হবে।

অদ্বৈতবাদের ব্যবহারিক প্রয়োগ ও মানবজীবন– ব্যবহারিক প্রয়োগের ক্ষেত্রে অদ্বৈতবাদ ব্যক্তিকে শিক্ষা দেয় যে সকল ভেদাভেদ আসলে অবাস্তব। জাতি, ধর্ম, বর্ণ, লিঙ্গ, অর্থনৈতিক অবস্থান ইত্যাদি কেবল মানসিক ভ্রম। এই বোধ থেকে মানুষ সমতা, সহিষ্ণুতা এবং মানবপ্রেমের চেতনা অর্জন করে। মানবজীবনে অদ্বৈতবাদের প্রভাব বহুমুখী। প্রথমত, ব্যক্তি উপলব্ধি করে যে তার প্রকৃত সত্তা অপরের থেকে আলাদা নয়। এর ফলে সমাজে বিভেদ, হিংসা, বিদ্বেষ ইত্যাদি দুর্বল হয়। দ্বিতীয়ত, অদ্বৈতবাদ অহংকার ভাঙতে সাহায্য করে, কারণ যখন আত্মা ও ব্রহ্মকে এক হিসেবে দেখা যায় তখন ব্যক্তিগত সত্তা ক্ষুদ্র হয়ে যায় এবং সর্বজনীন সত্তার সঙ্গে মিলিত হয়। তৃতীয়ত, জীবনের সমস্যার মধ্যেও এক অভ্যন্তরীণ শান্তি বজায় রাখা সম্ভব হয়, কারণ মানুষ উপলব্ধি করে যে পরিবর্তনশীল জগত মায়াময়, কিন্তু চিরন্তন ব্রহ্ম অক্ষয়।

অদ্বৈতবাদের ব্যবহারিক প্রয়োগ আধুনিক সমাজেও সুস্পষ্ট। সামাজিক বৈষম্য, জাতিগত বিভেদ, ধর্মীয় সংঘাত প্রভৃতি সমস্যার সমাধান এই দর্শনের মাধ্যমে খোঁজা যেতে পারে। যদি মানুষ উপলব্ধি করে যে সবার আত্মা একই ব্রহ্মের অংশ, তবে বিভাজনের যুক্তি দুর্বল হয়ে পড়ে। এই দৃষ্টিভঙ্গি আজকের মানবতাবাদী ও সার্বজনীন সমাজ গঠনে বিশেষ সহায়ক। একই সঙ্গে ব্যক্তিগত জীবনে অদ্বৈতবাদ মানুষকে আত্মসংযম, ভোগবিলাস থেকে মুক্তি এবং অন্তরের শান্তির পথে চালিত করে।

সুতরাং বলা যায় যে, অদ্বৈতবাদ কেবল দর্শনের ক্ষেত্রেই সীমাবদ্ধ নয়। বরং মানবজীবন ও সমাজের প্রতিটি স্তরে এক বাস্তব প্রয়োগ রয়েছে। ব্যক্তি যখন এই দর্শনকে আন্তরিকভাবে গ্রহণ করে তখন মানবজীবন সত্যিকার অর্থে মুক্তি, শান্তি ও সাম্যের পথে অগ্রসর হয়।

উপসংহার– অতএব বলা যায়, অদ্বৈতবাদের আলোয় মানবতাবাদ আজকের সমাজে কেবল একটি দার্শনিক মতবাদ নয়, বরং এক অপরিহার্য জীবনবোধ। আধুনিক সমাজ ক্রমশ বিভজিত হয়ে পড়েছে– ধর্মীয় সংঘাত, বর্ণগত বৈষম্য, অর্থনৈতিক বৈষম্য, জাতপাত ও লিঙ্গভিত্তিক বিভেদ মানুষের শান্তি ও সামাজিক সম্প্রীতি নষ্ট করছে। এই প্রেক্ষাপটে অদ্বৈতবাদ আমাদের নতুন দিশা দেখায়। অদ্বৈতবাদ মানুষকে শেখায় ঐক্যের মূল্য, যেখানে প্রত্যেকে সমানভাবে সম্মান মর্যাদা পায়। সমাজ জীবনে এটি সহিষ্ণুতা প্রতিষ্ঠা করে, কারণ যখন বোঝা যায় যে অপরও আমারই রূপ, তখন ভেদাভেদ আর টেকে না। মানবতাবাদ এর ফলে এক সর্বজনীন চরিত্র অর্জন করে– যেখানে কেবল মানুষের মধ্যে নয়, সমস্ত জীবের প্রতিই সমবেদনা ও মমত্ববোধ গড়ে ওঠে। এই দর্শন মানুষকে সংকীর্ণ স্বার্থপরতা থেকে মুক্ত করে এবং বৃহত্তর মঙ্গল ও সমগ্র মানবজাতির কল্যাণে উদ্বুদ্ধ করে। বর্তমান ভাঙনমুখর বিশ্বে যেখানে জাতীয়তাবাদ, ধর্মীয় উগ্রতা ও ভোগবাদ সমাজকে ছিন্নভিন্ন করে তুলেছে, সেখানে অদ্বৈতবাদ এক আশার আলো। অদ্বৈতবাদের শিক্ষা মানবতাবাদকে শক্তিশালী করে, সামাজিক সম্প্রীতি বৃদ্ধি করে এবং মানুষকে শান্তি, সমতা ও ঐক্যের পথে পরিচালিত করে। অতএব নিঃসন্দেহে বলা যায়, অদ্বৈতবাদই হতে পারে প্রকৃত মানবতাবাদী সমাজ গঠনের দিশারী।

Endnotes

1. ঋগ্বেদ ১.১৬৪.৪৬
2. শতপথ ব্রাহ্মণ ১.১.১.২
3. শতপথ ব্রাহ্মণ ১.১.২.১৩

4. তৈত্তিরীয় ব্রাহ্মণ ১.১.১.১
5. তৈত্তিরীয় উপনিষদ্ ২.৪.১
6. ছান্দোগ্যোপনিষদ্ ৩.১৪.১
7. বৃহদারণ্যকোপনিষদ্ ২.৪.৫
8. কঠোপনিষদ্ ১.৩.১৪
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অচলায়তনের গান: মুক্তির জয়গাথা

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Abstract: বাংলা সাহিত্যে রবীন্দ্রনাথ ঠাকুরের সৃষ্ট কাব্য-নাটকাদিতে ঔপনিষদিক ভাবধারা সুস্পষ্টরূপে পরিদৃষ্ট হয়। বৈদিক ঋষি-কবির কণ্ঠের ঔপনিষাদিক বাণীকেই রবীন্দ্রনাথ তার সৃষ্টিতে প্রতিষ্ঠা করে গেছেন প্রকৃত উত্তরসূরীরূপে। 'অচলায়তন' রবীন্দ্রনাথ ঠাকুর রচিত নাটকগুলির মধ্যে কালজয়ী ও স্বতন্ত্রতায় ভাস্বর। অচলায়তন নাটকটি রূপকধর্মী হলেও এখানে সুস্পষ্ট একটি গল্প আছে। অচলায়তন নাটকে যে গানগুলি ব্যবহৃত হয়েছে সেগুলিতে আপাত আক্ষরিক সরল বাণীর অন্তরালে গভীর ঔপনিষদিক অভিব্যক্তির বহিঃপ্রকাশ লক্ষ্যণীয়। নাটকের প্রধান চরিত্র পঞ্চক বজ্রবিদারণ মন্ত্রের "ওঁ তট তট তোতয় তোতয় ..."প্রভৃতি মন্ত্রের সম্পূর্ণ রপ্ত করতে পারে নি, যা কিনা বিগত সাত দিন ধরে সে কেবল অভ্যাসই করে চলেছে। আসলে আয়তনের সমস্ত শিষ্য যেখানে ভয়ে ভক্তিতে পিপীলিকাবৎ সারিবদ্ধভাবে আচারের নিয়ম পালনে একনিষ্ঠ ভাব দেখায়, পঞ্চক সেখানে সেই আচারকেই কুঠারাঘাত করার জন্য সততা চেষ্টাশীল। বস্তুত পঞ্চক চরিত্রকে প্রথাগত সামাজিক আচার-বিচারের কঠোর অনুশাসন অনুলিপ্ত করতে পারেনি। তাই সে সবসময়ই আয়তনের দুর্ভেদ্য প্রাচীনকে লজ্ঘন করার জন্য সতত চেষ্টাশীল থেকেছে এবং ভয়কে জয় করে রচনা করেছে মুক্তির জয়গাথা। ধর্মকে প্রকাশ করার জন্য আচারের সৃষ্টি। কিন্তু আচার সংস্কারগুলি ধর্ম নামক বটবৃক্ষের শাখা সদৃশভাবে অবস্থান করলেই তা সর্বতোভাবে হিতকর।

Keywords: নাটক, আয়তন, উপনিষদ, আচার, সংস্কার, গীতি, শ্রুতি।

অখন্ড ভারতভূমির পবিত্র মৃত্তিকায় বৈদিক ঋষিরা শ্রুতিপরম্পরায় মানবের শ্রেষ্ঠ সাহিত্যের নিদর্শন রেখে গেছেন। তাদের সৃষ্ট সাহিত্যের গুণমান ও ভাবের ঐশ্বর্যের দীপ্তি সর্বতোভাবে উৎকৃষ্ট ছিল। বাংলা সাহিত্যে রবীন্দ্রনাথ ঠাকুরের সৃষ্ট কাব্য-নাটকাদিতে ঔপনিষদিক ভাবধারা সুস্পষ্টরূপে পরিদৃষ্ট হয়। তাই বলতে হয় বৈদিক ঋষি-কবির কণ্ঠের ঔপনিষাদিক বাণীকেই রবীন্দ্রনাথ তার সৃষ্টিতে প্রতিষ্ঠা করে গেছেন প্রকৃত উত্তরসূরীরূপে।

ঋক্ মন্ত্রের উপর সুরারোপিত করে রচিত সামবেদকে সাহিত্যগত দিক দিয়ে প্রথম গানের নিদর্শন বলা যায়। বস্তুত গীত সৃষ্টির চিন্তন অনুচিন্তন করলে প্রকৃতির বিহঙ্গের কাছ থেকেই বোধ হয় মানুষ তা প্রথম রপ্ত করেছে। এরপর সভ্যতা সংস্কৃতির রথ চক্র যতই অগ্রসর হয়েছে বাগ্দেবীর আশীর্বাদ বর্ষিত হয়েছে কবিদের মনোলোকে। বাগ্দেবীর বাণীর ছটা মহাকবিদের লেখনীতে বাগভূষণে পরিণত হয়েছে। গীতসম্রাট কবিগুরু রবীন্দ্রনাথ ঠাকুরের বিশেষত্বই হচ্ছে তার সৃষ্ট গান ও কবিতার মধ্যে।

'অচলায়তন' রবীন্দ্রনাথ ঠাকুর রচিত নাটকগুলির মধ্যে কালজয়ী ও স্বতন্ত্রতায় ভাস্বর। নাটকটি ১৩১৮ বঙ্গাব্দে গ্রন্থাকারে প্রকাশিত হয়। নাটকীয় সংলাপের মধ্যে বেশ কিছু গানের সংমিশ্রণে অচলায়তন নাটকটিকে নাট্যকার অন্যমাত্রা দিয়েছেন। বস্তুত এমন কিছু কথা যা সংলাপের মাধ্যমে বললে নাটকের অন্তর্গূঢ় ব্যঞ্জনা অব্যক্ত থেকে যায়। বিশ্বকবির লেখনী মাধুর্যের সৌন্দর্যেই এরকম অনেকগুলি কবিতারূপ গানের মধ্যে দিয়ে অচলায়তন বাংলা সাহিত্যের অন্যতম শ্রেষ্ঠ নাটকরূপে পরিণত হয়েছে।

অচলায়তন নাটকটি রূপকধর্মী হলেও এখানে সুস্পষ্ট একটি গল্প আছে। স্ত্রীচরিত্রবর্জিত

নাটকটিতে পঞ্চক ও মহাপঞ্চক ভ্রাতৃসম্পর্কে আবদ্ধমান হলেও পঞ্চক প্রথাগত সংস্কারের বিরুদ্ধ কণ্ঠস্বর অন্যদিকে মহাপঞ্চক আয়তনের নিয়মনিষ্ঠার প্রতিমূর্তি। এই আয়তনের আশ্রমে পঞ্চক ও মহাপঞ্চক ছাড়াও জয়োত্তম, সঞ্জীব, সুভদ্র, উপাধ্যায়, বিশ্বম্ভর, তৃণাঞ্জন ও কিছু ছাত্র রয়েছে। এছাড়াও রাজা, ও শোণপাংশুর দলকে নাটকে দেখতে পাওয়া যায়। নাটকটির প্রধান চরিত্র হিসেবে দাদাঠাকুরের ভূমিকা অগ্রগণ্য, তিনি একাধারে দাদা ঠাকুর আবার অন্যদিকে সবার গুরুদেব। হিন্দু ব্রাহ্মণ্য সমাজের বিবিধ আচারের ও সংস্কারের উল্লেখ পাওয়া যায় নাটকটিতে। যেমন- বজ্রবিদারণমন্ত্র, সপ্তকুমারিকা গাথা, ধ্বজাগ্রকেয়ূরী, চক্রেশ মন্ত্র, মরীচি, মহামরিচী, পর্ণশবরী, শৃঙ্গভেরি ব্রত, ছাগলোমশোধন প্রভৃতি বিভিন্ন আচার ও সংস্কার ছিল আয়তনের অবশ্য পালনীয় কর্তব্য। আয়তনে উক্ত ব্রত থেকে বিচ্যুত হলে কঠোর প্রায়শ্চিত্তের বিধানও ছিল।

নাটকের প্রথম দৃশ্যেই দেখা যায় পঞ্চক বজ্রবিদারণ মন্ত্রের "ওঁ তট তট তোতয় তোতয় ..."প্রভৃতি মন্ত্রের সম্পূর্ণ রপ্ত করতে পারে নি, যা কিনা বিগত সাত দিন ধরে সে কেবল অভ্যাসই করে চলেছে। আসলে আয়তনের সমস্ত শিষ্য যেখানে ভয়ে ভক্তিতে পিপীলিকাবৎ সারিবদ্ধভাবে আচারের নিয়ম পালনে একনিষ্ঠ ভাব দেখায়, পঞ্চক সেখানে সেই আচারকেই কুঠারাঘাত করার জন্য সততা চেষ্টাশীল। বস্তুত পঞ্চক চরিত্রকে প্রথাগত সামাজিক আচার-বিচারের কঠোর অনুশাসন অনুলিপ্ত করতে পারেনি। তাই সে আয়তনের দুর্ভেদ্য প্রাচীনকে লঙ্ঘন করার জন্য সতত চেষ্টাশীল থেকেছে এবং ভয়কে জয় করে রচনা করেছে মুক্তির জয়গাথা।

নারীচরিত্রবর্জিত কঠোর আচার বিচার অনুশাসনের কারাগারসম অচলায়তনে নাটকীয় সংলাপের মধ্যে মধ্যে বেশ কিছু গানের উপস্থাপনা করেছেন রবীন্দ্রনাথ। প্রতিটি গানই সমাজের কুসংস্কারের বিরুদ্ধে আঘাত হানার নিত্য রূপক ধর্মী কষাঘাতস্বরূপ। অচলায়তন নাটকে যে গানগুলি ব্যবহৃত হয়েছে সেগুলিতে আপাত আক্ষরিক সরল বাণীর অন্তরালে গভীর ঔপনিষদিক ভাবধারার অভিব্যক্তির বহিঃপ্রকাশ লক্ষ্যণীয়। বর্তমান প্রবন্ধে অচলায়তনে ব্যবহৃত গানগুলির ঔপনিষদিক ও রূপকধর্মী আলোচনা নিম্নে প্রদত্ত হলো।

গান: তুমি ডাক দিয়েছ কোন্ সকালে
কেউ তা জানে না,
আমার মন যে কাঁদে আপন মনে
কেউ তা মানে না।[1]

গানটিতে পরমাত্মার প্রতি মানবাত্মার ব্যাকুলতা ধ্বনিত হচ্ছে। বিশ্বপ্রপঞ্চের নিত্যকর্মে আমরা সদা ব্যাপৃত। আচার সর্বস্ব হিন্দু ব্রাহ্মণ্য সমাজের কোন ব্রতই বালক পঞ্চকের অধিগত হচ্ছে না। সংস্কারের কলুষতা তার বালক মনকে লিপ্ত করতে পারেনি। বর্তমান জীবন স্পন্দনকে বিসর্জন দিয়ে আচারের বদ্ধ কারাগারে সে বন্দী হয়ে থাকতে চায় নি। প্রথম গানেই রবীন্দ্রনাথ অচলায়তন নাটকের বীজ বপন করে দিয়েছেন। প্রকৃত গুরুর ডাকে অচলায়তনের জগদ্দল প্রাচীর ভগ্ন হবে একদিন, যে ডাক আয়তনবাসীদের কর্ণগোচর হয়নি শুদ্ধ-বুদ্ধ-মুক্ত বালক পঞ্চকই যেন মুক্তির জয়গাথা গেয়ে দিল প্রথম গানে।

গান: এ পথ গেছে কোনখানে গো কোনখানে-
তা কে জানে তা কে জানে।
কোন পাহাড়ের পারে, কোন সাগরের ধারে,
তা কে জানে তা কে জানে।[2]

বৈদিক পর্বে দেখা যায় ঋষিদের দর্শনে প্রকৃতির বিভিন্ন প্রাকৃতিক শক্তি বা উপাদান দেবতা হয়ে উঠেছেন। বিভিন্ন ঋষির প্রজ্ঞা দৃষ্টি বিভিন্ন দেবতার উপর স্থাপিত হলেও পরবর্তীকালে একদেবকেন্দ্রিকতায় সমগ্র মানবজাতির প্রার্থনা আবর্তিত হয়েছে। দেবতা বিষয়ে অজস্র চাওয়া পাওয়া সম্পর্কে আবদ্ধমান শ্রুতিসমাজের প্রার্থনার রীতিনীতি বর্তমান আধুনিক যুগেও সমানে দৃষ্ট

হয়। উপরের খোল নলচের পরিবর্তন হলেও ভিতরের অবয়ব একই রকম আছে। বস্তুত মানব জীবনের আত্ম অনুসন্ধানের একাধিক মাধ্যম থাকলেও এর পথটি খুবই দুর্বিজ্ঞেয় রহস্য। এ জগতে দুটি পথ নির্দিষ্ট আছে। একটি শ্রেয়োমার্গ আর অপরটি প্রেয়মার্গ। মানুষের মনোজগতের ভিতরে সুপ্ত আকাঙ্ক্ষারূপে দুটি পথই রয়েছে। মন উভয়কেই পেতে ইচ্ছা করে। বস্তুত শ্রেয় ও প্রেয় মিশ্রিত অবস্থায় থাকে। তাই তাদেরকে পৃথকীকরণের চেষ্টা অত্যন্ত কষ্টকর। বুদ্ধি দিয়ে একে আলাদা করা গেলেও সেই বুদ্ধি হতে হবে শুদ্ধ, সূক্ষ্ম ও নির্মল। নিত্য ও অনিত্য সুখের মধ্যে কোন সুখকে আমরা চাইবো সেই মনোভাব আমাদের প্রায়শই থাকে না। ধীর, ধীমান, বিবেকী ব্যক্তিই শ্রেয়কে লাভ করে। কঠোপনিষদের ঋষি তাই বলেছেন—

"শ্রেয়ো হি ধীরোঽভি প্রেয়সো বৃণীতে
প্রেয়ো মন্দো যোগক্ষেমাদ্ বৃণীতে।।"[3]

অচলায়তনের পঞ্চকের কণ্ঠে ধ্বনিত হচ্ছে শ্রেয় ও ঋতমার্গের নিষ্কলঙ্ক অনির্বাচ্য স্বরূপ— 'কেমন যে তার বাণী, কেমন হাসিখানি, যায় সে কাহার সন্ধানে, তা কে জানে তা কে জানে'।[4]

মানব জন্মের শ্রেষ্ঠ উদ্দেশ্য হল আত্মজ্ঞানের জ্যোতিতে প্রজ্জ্বলিত হওয়া। আত্মজ্ঞান প্রাপ্তির জন্য বিবিধ সাধনমার্গ প্রাচীনকাল থেকেই প্রচলিত আছে। যেমন জ্ঞানানুরাগী ব্যক্তির জন্য জ্ঞানযোগ, নিষ্কাম কর্মীগণের জন্য কর্মযোগের বিধান প্রাচীন শাস্ত্রাদিতে সুস্পষ্টরূপে পরিলক্ষিত হয়। এ জগতে কর্মহীন হয়ে কেউই থাকতে পারেনা। বস্তুত প্রকৃতিজ গুনেই আমরা কর্মে লিপ্ত হই। 'কার্যতে হ্যবশঃ কর্ম সর্বঃ প্রকৃতিজৈগুণৈঃ।'[5]

গান: আমরা চাষ করি আনন্দে।
মাঠে মাঠে বেলা কাটে সকাল হতে সন্ধ্যে।[6]

কর্মময় পৃথিবীতে শোণপাংশুদের মধ্যে গানের উপস্থাপনা কার্যকারণরূপ পৃথিবীতে কর্মবাদের উদ্ঘোষণামাত্র। মাতৃরূপা পৃথিবীর বক্ষ বিদীর্ণ করে চাষিরা ফসল ফলায়। ফসল ফলানোর মধ্যে একদিকে যেমন আছে আনন্দের উদযাপন, অন্যদিকে মানবের ক্ষুধা নিবৃত্তির নিমিত্ত কর্মসাধন। গানে রৌদ্র-বৃষ্টি পাতা নড়া, পূর্ণিমার চন্দ্র এগুলি সবই রূপক অর্থে ব্যবহৃত হয়েছে। কার্যকারণ সম্বন্ধে আবদ্ধিত প্রাকৃতিক নিয়মগুলি সৃষ্টির প্রারম্ভ থেকেই চলে আসছে। পৃথিবী মাতৃকা চাষীদের আহ্বানে সাড়া দিয়ে ধানের শীষকে ভরিয়ে তোলে আনন্দরূপ ফলে। ফলে ভূ-ভাগ হয়ে ওঠে আনন্দ বিকশিত।

গান: সব কাজে হাত লাগাই মোরা সব কাজেই।
বাধাবাঁধন নেই গো নেই।[7]

সকল কর্মের ফলই শুভাশুভমিশ্রিত। অগ্নি যেমন ধূমমিশ্রিত তেমনই কর্মও অশুভ মিশ্রিত। তা বলে অশুভ স্পর্শের ভয়ে কর্মত্যাগ অনুচিত। একথা প্রাচীন কাব্যশাস্ত্রদিতে উক্ত হয়েছে। গীতায় শ্রীকৃষ্ণ বলেছেন 'যোগারূঢ়'হয়ে কর্ম করতে হবে। যোগযুক্ত হয়ে কর্ম করলে 'আমি ইহা করছি' এই বোধ বিলুপ্ত হয়ে যায়। অহং বোধ বিলুপ্ত হলেই উৎকৃষ্টতর কর্ম সম্ভব হয়। কর্মের ভেদাভেদ ভুলে আমরা যদি সমস্ত কর্মকে ঈশ্বরের প্রকৃতি রাজ্যের মালির মত করতে পারি তবেই জীবের আত্মিক মুক্তি সম্ভব। বিভেদ ভুলে সম্মিলনের মন্ত্রে দীক্ষিত মানবই পারে ভেদাভেদাময় কর্মের বন্ধনময় রজ্জুকে উন্মুক্ত করে দিতে।

গান: ঘরেতে ভ্রমর এল গুন্ গুনিয়ে
আমারে কার কথা সে যায় শুনিয়ে।[8]

অচলায়তনের নিকেতনে দিক্ চক্রচন্দ্রিকার পুঁথি সেখানের অধ্যয়নের অন্তর্গত ছিল। দশটা দিকের রং, গন্ধের স্বরূপ নিয়ে আলোচিত এগ্রন্থ আয়তনের শিক্ষক ও ছাত্রদের কাছে অবশ্য পাঠ্য হলেও সরলমতি শোণপাংশুদের কাছে তা ছিল নিরর্থক শাস্ত্রীয় প্রলাপমাত্র। শোণপাংশুদের দল অস্থির, সারাদিন 'পাক খেয়ে' বেড়ালেও আয়তনের কঠোর অনুশাসিত মন্ত্র বা নিয়মগুলিকে তারা

বিন্দুমাত্র অনুসরণ করতে চেষ্টা করেনি। শোণপাংশুদের সরল বাঁধনহারা চিত্তের উদাস অনাবিল আনন্দ অনুভব করে পঞ্চক তাই এই গান বেধেছে।

বস্তুত পরমেশ্বর আমাদের ইন্দ্রিয়গুলিকে বহির্মুখ করে সৃষ্টি করেছেন। ইন্দ্রিয়গুলির গতি তাই বাইরের দিকে। ইন্দ্রিয়গুলি বাইরের বস্তু অনুভব করে বলে আন্তরাত্মার দিকে সেগুলির অনুভব নেই। জীব অন্তরাত্মাকে দেখতে পায় না। অন্তরাত্মাই হল অন্তরতম সত্য। কঠোপনিষদের ঋষি বলেছেন—

"পরাঞ্চি খানি ব্যতৃণৎ স্বয়ম্ভূ -
স্তস্মাৎ পরাঙ্ পশ্যতি নান্তরাত্মন্।"[9]

গানটিতে যদিও আক্ষরিকভাবে প্রকৃতিপ্রেমী মনের অনুভূতি ব্যক্ত হয়েছে, প্রেমের অনুভূতিতে ভ্রমরের আগমন প্রাচীন সাহিত্যে বহুল দৃষ্ট হয়। প্রেমের বার্তা বহনে ভ্রমর বৃত্তান্ত সুপ্রসিদ্ধ। তবে এক্ষেত্রে পঞ্চকের মনে ভ্রমর সৃষ্টি করেছে মুক্তির হাতছানি, অচলায়তনের অস্মিতার বিরুদ্ধে স্বাধীনতার জয়গাথা।

অপর একটি গানে পথভ্রষ্ট পথিককে সঠিক মার্গদর্শনের উপনিষদিক ভাবধারা প্রকটিত হয়েছে।

পথ হতে যে ভুলিয়ে আনে
পথ যে কোথায় সেই তা জানে
ঘর যে ছাড়ায় হাত সে বাড়ায়
সেই তো ঘরে লবে।[10]

গুরু যেমন শিষ্যের অন্তরকে সুন্দরতম করে বিকশিত করে তোলেন তেমনি এখানে শোণপাংশুদের প্রতিনিধিস্বরূপ দাদাঠাকুর পঞ্চকের মনে সত্যান্বেষণের সুর ঝংকার সৃষ্টি করেছেন। পঞ্চকও দাদাঠাকুরের সরল নিরহঙ্কার পথকে পাথেয় করেছিলেন। দাদা ঠাকুরের অন্তরের ভাবাকর্ষণ পঞ্চকের মনকে লৌহ-চুম্বকবৎ আকর্ষণ করেছে। এই আকর্ষণ সাম্যের সরলতার এবং প্রেমের রাজ্যে প্রতিষ্ঠিত। তাইতো পঞ্চকের কণ্ঠে বারে বারে ধ্বনিত হয়েছে সেই সুর, যেমন করে প্রকৃত গুরুর দেখা পেলে কৃপাবিষ্ট হয়ে পড়ে মানুষ।

"যেন সব ফেলে যাই, সব সব ঠেলে যাই,
যাই ধেয়ে যাই ছুটে।"[11]

শোণপাংশুদের স্বাধীন মুক্ত জীবনের বনভোজনের একটি আনন্দের ছবি নাটকায়িত করেছেন কবি। পরলোকের পিতৃপিতামহগণের উদ্দেশ্যে দীপকেতন পূজার আয়োজন চলছে অচলায়তনের প্রাঙ্গনে। কিন্তু পঞ্চকের মন পড়ে রয়েছে অনাবিল আনন্দের আকর শোণপাংশুদের মধ্যে। তাই আয়তনের পালনীয় আচার ভুলে সে পাড়ি জমিয়েছে বনভোজনের উদ্দেশ্যে। সেই আনন্দকে কবি বর্ণনা করেছেন শ্রাবণের ধারার সঙ্গে তাই তার অভিব্যক্তিও বাঁধনহারা।

নাটকের অন্তিম পর্যায়ে দেখা যায় সমাজের অন্ত্যজ শ্রেণী দর্ভকদের গৃহে আচার্য এসেছেন, পঞ্চক এসেছে, আয়তন থেকে তাদের নির্বাসিত করা হয়েছে। তথাপি তাদেরকে অতিথি সৎকারে বরণ করে নিতে দর্ভকদের সমারোহের অন্ত নাই। আয়তনের নিরর্থক জটিল মন্ত্র নয় বরং গানের মাধ্যমে তারা বরণ করে নিয়েছেন আচার্যদের।

"পরানখানি দিব পাতি
চরণ রেখো তাহার 'পরে।"[12]

আচার্যদের নির্বাসনের পর মহাপঞ্চকের উপরই আয়তনের সম্পূর্ণ দায়িত্ব অর্পণ করেছেন রাজা মন্থরগুপ্ত। কিন্তু দাদাঠাকুরের দল আয়তনের সুবিধাল প্রাচীর ভেঙে চুরমার করে দিয়েছেন। ভন্ড কপটাচারী বিশ্বম্ভর, তৃণাঞ্জন প্রভৃতিরা আয়তন থেকে বাইরের পথের সন্ধানে ব্যস্ত। কেবল মহাপঞ্চকই দম্ভের ও অহংকারের প্রাচীর রক্ষা করতে এখনো অটল। আয়তনের চতুর্দিকে আলোর

সমারোহ। ছাত্রবালকরা অনির্বাচ্য ভয় ও আনন্দে ছোটাছুটি করছে। আজ আর ষড়াসন,পংক্তিধৌতির কঠোর অনুশাসন নেই, যেন খোলা আকাশ ঘরের মধ্যে চলে এসেছে।

অচলায়তনের অভ্যন্তরের মানুষেরা কঠিন অনুশাসনের কারাগারে বদ্ধ জীবনে অভ্যস্ত । বাইরের জগতের নিখিল প্রকৃতির সঙ্গে তাদের যোগসূত্র একেবারেই বিরল। বাস্তবিকই আমাদের সমাজেও এরকম আপাত ভদ্র বেশি দুষ্ট কপটাচারী লোক বিচরণ করে। তাদের মনে মুক্ত এই পৃথিবীর আলো বাতাস প্রবেশ করেনি বলে তারা ধর্মীয় গোঁড়ামিমুক্ত হতে পারেনি। দাদাঠাকুররূপী গুরুর আগমনে যেমন মহাপঞ্চকদের মনঃচক্ষু উন্মীলিত হয়েছে তেমনি সমাজের সকল বর্ণের মধ্যে বৈষম্যতার বিসর্জন হয়েছে। রবীন্দ্রনাথ 'তপোবন' প্রবন্ধে বলেছেন- "মানুষকে বেষ্টন করে এই যে জগৎ প্রকৃতি আছে, এ যে অত্যন্ত অন্তরঙ্গভাবে মানুষের সকল চিন্তা সকল কাজের সঙ্গে জড়িত হয়ে আছে। মানুষের লোকালয় যদি কেবলই একান্ত মানবময় হয়ে ওঠে, এর ফাঁকে ফাঁকে যদি প্রকৃতি কোনমতে প্রবেশাধিকার না পায় তাহলে আমাদের চিন্তা ও কর্ম ক্রমশঃ কলুষিত ব্যাধিগ্রস্ত হয়ে নিজের অতলস্পর্শ আবর্জনার মধ্যে আত্মহত্যা করে মরে...।"[13] বহুকালব্যাপী জীর্ণ কিছু সংস্কার সমাজের বুকে এভাবেই প্রোথিত হয়ে আছে অভ্যাস চক্রের মত। সেই কু-অভ্যাস থেকে বের করে ভগ্ন সমাজকে সংস্কার করতে দাদাঠাকুরের মত গুরুর আগমন ও প্রসঙ্গ আজও সমাজে সমানভাবে প্রয়োজন ও প্রাসঙ্গিক।

সামাজিক আচার ব্যবহারের ক্ষেত্রে স্মৃতিশাস্ত্রগুলি ভারতবর্ষে একটা বিশিষ্ট আসনে অলংকৃত। স্মৃতিকার মনু প্রণীত বিখ্যাত সেই উক্তি—

"বেদোঽখিলো ধর্মমূলং স্মৃতিশীলে চ তদ্বিদাম্।
আচারশ্চৈব সাধূনামাত্মনস্তুষ্টিরেব চ।।"[14]

প্রাচীন থেকে অর্বাচীন সমস্ত আচার, বিচার, ইতিকর্তব্যতা, সংস্কার সমস্ত কিছুর মূলেই আছে এই শ্লোকটি। ভারতবর্ষের সামাজিক পরিকাঠামোর ভিত্তিস্তম্ভ শ্রুতি ও স্মৃতি, এ ব্যাপারে কারো দ্বিমত নেই।

ভারতবর্ষে নীতি বিষয়টির ব্যাপ্তি গভীরভাবে প্রসারিত। নীতি বলতে মানুষের তৈরি যে সমস্ত নিয়ম, শৃঙ্খলা, শিষ্টাচার, সদাচার যা সাধারণ স্তর থেকে উন্নতস্তরে নিয়ে যায়। নীতির ব্যাপ্তি সুপ্রাচীন কাল থেকেই পরিদৃষ্ট হয়। পঞ্চতন্ত্র, হিতোপদেশ, চাণক্যনীতি থেকে শুরু করে রামায়ণ-মহাভারতেও নীতিবোধের অজস্র উদাহরণ ছড়িয়ে রয়েছে। নীতি শব্দটির ব্যাপকতার কারণে প্রাচীনকালের রাজনীতি বা রাজধর্ম বিষয়ক শাস্ত্রের সঙ্গে নীতি শব্দের সংযোগ সাধনের মাধ্যমে শাস্ত্রটি অন্যমাত্রায় পৌঁছেছে। তাই বলা যায় প্রাচীনকালে নীতি ও ধর্ম প্রায় সমপর্যায়বাচী ভাবে অভিব্যক্ত হয়েছে।

উৎকৃষ্ট কিছু লাভ করতে হলে অনেক আপাত রমণীয় বিষয়ে ত্যাগ করতে হয়। প্রাচীন শাস্ত্রাদিতে মানবজীবনের ধর্ম-অর্থ-কাম ও মোক্ষ নামক শ্রেষ্ঠ চারটি উদ্দেশ্যের কথা উক্ত হয়েছে। এগুলির মধ্যে ধর্ম ও মোক্ষ অন্যগুলির চেয়ে উৎকৃষ্টতর। যারা অর্থ ও কামনার সেবায় নিয়োজিত তাদের আধ্যাত্মিক উন্নতিবিধান সম্ভব নয়। তাই মনুষ্য জীবনে ধর্মের অবস্থান সর্বাগ্রে। ধর্মের মূল নিহিত আছে প্রাচীন সাহিত্য বেদে। এই ধর্মকে ব্যক্ত করার জন্য যে সমস্ত আচার ও সংস্কারের সৃষ্টি হয়েছে কালে কালে সেগুলি প্রাচীন স্মৃতিশাস্ত্রকারগণ লিপিবদ্ধ করে গেছেন স্মৃতিগ্রন্থগুলিতে। ধর্মকে প্রকাশ করার জন্য আচারের সৃষ্টি। কিন্তু আচার সংস্কারগুলি ধর্ম নামক বটবৃক্ষের শাখা সদৃশভাবে অবস্থান করলেই তা হিতকর। কিন্তু অচলায়তনের কবি দেখিয়েছেন যে আচার গুলি ধর্মকে অতিক্রম করে নিজেই নিজের আত্মগরিমার পরাকাষ্ঠা প্রদর্শনে ব্যস্ত। তাই সে মানুষের অন্তরে প্রবেশ করতে ব্যর্থ হয়েছে। প্রাচীন স্মৃতিকারদের সৃষ্ট যে সংস্কার প্রথা আজও সমাজে অনুসৃত হয়ে আসছে তার একটা বড় কারণ ধর্মীয় আবেগের বিরুদ্ধে কুঠারাঘাত না করা। কিন্তু সংস্কারের মধ্যে যদি আত্ম উন্নতির ও আত্মচেতনার দিক্ দর্শন না থাকে তাহলে সেই জড়তা প্রাপ্ত

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সংস্কারের দ্বারা মনকে পুষ্ট করলে মন ও জাড্যতা প্রাপ্ত হয়৷ তাই শুধুমাত্র আচার সর্বস্ব ধর্ম সাধনা নয়, নৈতিক ধর্মবোধের চেতনা জাগ্রত হলে তবেই সমাজ বিকশিত হয়ে উঠবে ও মানবাত্মার উত্তরণ ঘটবে৷

Endnotes

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ভারতের জাতীয় শিক্ষানীতি তে ভাষার গুরুত্ব: একটি পর্যালোচনা

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Abstract: স্বাধীন ভারতে, সংবিধানের অষ্টম তফসিল ২২টি ভাষাকে স্বীকৃতি দিলেও, আজও কোনো সর্বজনীন জাতীয় ভাষা নেই। সংবিধানের ধারা ৩৪৩ থেকে ৩৫১(A) সরকারি ভাষা সম্পর্কে আলোচনা করে এবং বিশেষত মাতৃভাষায় প্রাথমিক শিক্ষা প্রদানের কথা বলে। শিক্ষাব্যবস্থায় ভাষানীতি প্রণয়নের ক্ষেত্রে কোঠারি কমিশন (১৯৬৪-৬৬) একটি যুগান্তকারী ভূমিকা নেয়, যার ফলস্বরূপ ১৯৬৮ সালে প্রথম জাতীয় শিক্ষানীতি কার্যকর হয় এবং 'ত্রি-ভাষা সূত্র' প্রবর্তিত হয়। এই নীতি অনুযায়ী, শিক্ষার্থীরা প্রথম ভাষা হিসেবে মাতৃভাষা/আঞ্চলিক ভাষা, দ্বিতীয় ভাষা হিসেবে ইংরেজি এবং তৃতীয় ভাষা হিসেবে হিন্দি বা একটি আঞ্চলিক ভাষা শিখবে। তবে হিন্দি-অহিন্দি রাজ্যগুলির মধ্যে বাস্তবায়ন এবং ভাষাগত সংখ্যালঘুদের সমস্যার কারণে এই নীতির ব্যাপক সমালোচনা হয়। ২০২০ সালের তৃতীয় জাতীয় শিক্ষানীতিতে (NEP ২০২০) 'ত্রি-ভাষা সূত্র' বহাল থাকলেও নমনীয়তা আনা হয়। এতে কমপক্ষে পঞ্চম শ্রেণি পর্যন্ত মাতৃভাষায় শিক্ষাদান-এর উপর বিশেষ জোর দেওয়া হয় এবং প্রযুক্তি ব্যবহার করে ভাষা শিক্ষাকে জনপ্রিয় করার কথা বলা হয়। উচ্চ শিক্ষাতেও আঞ্চলিক ভাষার প্রসারের নীতি গৃহীত হয়েছে। উপসংহারে বলা হয়েছে যে আঞ্চলিক ভাষা শিক্ষার ক্ষেত্রে কিছু চ্যালেঞ্জ থাকলেও, 'ত্রি-ভাষা সূত্র'-এর সঠিক এবং নমনীয় প্রয়োগের মাধ্যমে ভাষাগত বৈচিত্র্য রক্ষা করা এবং জাতীয় সংহতি বজায় রাখা সম্ভব।

Keywords: জাতীয় শিক্ষানীতি, ত্রি-ভাষা সূত্র, মাতৃভাষায় শিক্ষাদান, ভাষাগত বৈচিত্র্য, আঞ্চলিক ভাষা

"নানা ভাষা নানা মত নানা পরিধান,/ বিবিধের মাঝে দেখো মিলন মহান।"

কবি অতুলপ্রসাদের এই গানের মাধ্যমে ফুটে উঠেছে বৈচিত্রময় সংস্কৃতির পীঠস্থান ভারতের একটুকরো চিত্র। হাজার হাজার জাতি উপজাতির মিলন ক্ষেত্র ভারত, তাদের পারস্পরিক মিথস্ক্রিয়ার ফলে সৃষ্টি হয়েছে সংস্কৃতি, ঐতিহ্য, ধর্ম, ভাষা, খাদ্য প্রত্যেকটি ক্ষেত্রেই ব্যাপক বিভিন্নতা তেমন আবার লক্ষণীয় 'বৈচিত্রের মধ্যে ঐক্য' ভাবনা। স্বাধীন ভারতের সংবিধানের অষ্টম তফশীল অনুসারে ২২ টি ভাষা সরকারি ভাষার মর্যাদা পেয়েছে। এছাড়া ২০১২ সালে প্রকাশিত দ্যা পিপলস লিঙ্গুইস্টিক্ সার্ভে অফ ইন্ডিয়া এক সমীক্ষার ফলাফল অনুযায়ী ৭৮০ এর বেশি কথ্য ভাষা ভারতের প্রচলিত রয়েছে। ভারতীয় উপমহাদেশ দীর্ঘকাল ব্রিটিশ শাসনাধীন থাকার কারণে এবং স্বাধীনতাত্তোর ভারতে নির্দিষ্ট কোন একটি ভাষার সর্বজনীন গ্রহণযোগ্যতা না পাবার কারণে আজও ভারতে কোন স্বীকৃত জাতীয় ভাষা নেই। সংবিধান রচনার পূর্বে গণপরিষদের কিছু সদস্য সংখ্যাগরিষ্ঠ ভাষা হিসেবে একচেটিয়া ভাবে হিন্দিকে জাতীয় ভাষার স্বীকৃতি দিতে চাইলেও অন্যান্য সদস্যদের ব্যাপক বিরোধিতার জন্য তা সম্ভব হয়নি, তেমনি সম্ভব হয়নি প্রশাসনিক ক্ষেত্রে ইংরেজি ভাষাও একেবারে বাদ দিয়ে দেওয়া। শেষ পর্যন্ত স্থির হয় সংবিধান গ্রহণের সময় থেকে আগামী ১৫ বছরের জন্য ইংরেজি ভাষার ব্যবহার অব্যাহত থাকবে, এরপর প্রয়োজন অনুসারে এই মেয়াদ পার্লামেন্টে আইন প্রণয়নের মাধ্যমে বৃদ্ধি করা যেতে পারে। এরপর ১৯৬৩ সালের জাতীয় ভাষা আইন অনুসারে কেন্দ্রীয় স্তরে সরকারি ও সংসদীয় কাজকর্ম পরিচালনার ক্ষেত্রে ইংরেজি এবং দেবনাগরী হরফে লিখিত হিন্দি দুটি ভাষারই ব্যবহার হয়ে চলেছে। রাজ্যগুলির সরকারি প্রশাসনিক ব্যবস্থা পরিচালনার ক্ষেত্রে ইংরেজির পাশাপাশি আঞ্চলিক ভাষার ব্যবহার লক্ষ্যণীয়।

এছাড়াও ভারতীয় সংবিধানের ১৭ তম অধ্যায়ে ৩৪৩ থেকে ৩৫১(A) নম্বর ধারার মধ্যে ভারতের সরকারি ভাষা সম্পর্কে বিস্তারিত আলোচনা রয়েছে। ভারতীয় সংবিধানের অষ্টম তফসিলে তালিকাভুক্ত ২২ টি ভাষা স্বীকৃত আছে, যেগুলি হলো অসমীয়া, বাংলা, বোডো, ডোগরি, গুজরাটি, হিন্দি, কন্নড়, কাশ্মীরি, কোঙ্কানি, মৈথিলি, মালায়ালাম, মারাঠি, মেইতি (মণিপুরি), নেপালি, ওড়িয়া, পাঞ্জাবি, সংস্কৃত, সাঁওতালি, সিন্ধি, তামিল, তেলেগু এবং উর্দু। এই ভাষাগুলি নির্ধারিত ভাষা হিসাবে স্বীকৃত হয়েছে এবং সাংবিধানিক আইন দ্বারা সুরক্ষিত ও সংরক্ষিত হওয়ায় সরকারী তকমা অর্জন করেছে। এছাড়াও, ৫০০০ বছরেরও বেশি পুরনো ছয়টি প্রাচীন শাস্ত্রীয় ভাষা সরকার কর্তৃক স্বীকৃত হয়েছে। যেগুলি হল, তামিল, তেলেগু, সংস্কৃত, কন্নড়, মালায়ালাম ও ওড়িয়া।

১৯৫৬ সালে সপ্তম সংবিধান সংশোধন অনুযায়ী ৩৫১(A) ধারাটি যুক্ত হয় যেখানে বলা হয়েছে যে: মাতৃভাষায় প্রাথমিক শিক্ষা দানের ক্ষেত্রে প্রত্যেকটি রাজ্য সরকার ও স্থানীয় কর্তৃপক্ষকে উদ্যোগী হবে হবে। এছাড়াও সংবিধানের ৩০ নম্বর ধারা মোতাবেক সংখ্যালঘু ভাষা গোষ্ঠী গুলি নিজ পছন্দ অনুযায়ী শিক্ষা প্রতিষ্ঠান স্থাপন ও পরিচালনা করতে পারে; একটি মৌলিক অধিকার। তবে সামগ্রিক ক্ষেত্রে প্রাথমিক শিক্ষার পরবর্তী পর্যায়ে থেকে শিক্ষা ব্যবস্থায় ভাষা নীতি প্রসঙ্গে সংবিধানে বিশেষ কোন নির্দেশিকা না থাকলেও স্বাধীনতার পর থেকে এখনো পর্যন্ত তিনবার ১৯৬৮, ১৯৮৬ ও ২০২০ সালে জাতীয় শিক্ষানীতি গ্রহণ করা হয়। যদিও স্বাধীনতা পরবর্তী পর্যায় থেকেই তৎকালীন ভারতের অন্যতম জলন্ত সমস্যা তথা নিরক্ষরতা দূর করার জন্য শিক্ষা সংক্রান্ত বেশ কিছু পদক্ষেপ গৃহীত হয়েছিল। যেমন কেন্দ্রীয় সরকার ভারতের শিক্ষা ব্যবস্থাকে আরো যুগোপযোগী করে তোলার জন্য বিশ্ববিদ্যালয় শিক্ষা কমিশন (১৯৪৮-১৯৪৯), মাধ্যমিক শিক্ষা কমিশন (১৯৫২-১৯৫৩), বিশ্ববিদ্যালয় মঞ্জুরি কমিশন (১৯৫৩) গঠন করে। তবে শিক্ষার ক্ষেত্রে ভাষা মাধ্যম নিয়ে তেমন উল্লেখযোগ্য নির্দেশিকা ছিল না। এরপর ১৯৬৪ সালের ১৪ ই জুলাই ভারতের শিক্ষা ব্যবস্থাকে সংস্কার করার উদ্দেশ্যে প্রয়োজনীয় নীতি রূপায়নের তাগিদে ভারত সরকার দৌলত সিং কোঠারির সভাপতিত্বে ২০ জন সদস্য বিশিষ্ট কোঠারি কমিশন গঠন করে। এ কমিশনটি ছিল মূলত অস্থায়ী বা অ্যাড হক কমিশন, তৎকালীন সময়ের বিশ্ববিদ্যালয় মঞ্জুরি কমিশনের সভাপতি ছিলেন দৌলত সিং কোঠারি। মূলত সভাপতির নামানুসারে কোঠারি কমিশনের নামকরণ হয়। ১৯৬৬ সালের ২৯ শে জুন এই কমিশন রিপোর্ট পেশ করে। এবং ভারতের সাবেক প্রধানমন্ত্রী ইন্দিরা গান্ধীর নেতৃত্বে বহু বিতর্কের পর সংসদে বিলটি পাস হয়। কোঠারি কমিশন ছিল ভারতের ষষ্ঠ জাতীয় কমিশন এবং শিক্ষাক্ষেত্রে প্রথম জাতীয় কমিশন। কোঠারি কমিশনের সুপারিশ অনুযায়ী ১৯৬৮ সালে প্রথম ভারতের জাতীয় শিক্ষানীতি প্রবর্তিত হয়।

কোঠারি কমিশনের বিভিন্ন সুপারিশ গুলির মধ্যে অন্যতম ছিল 'ত্রি-ভাষা সূত্র' নীতির প্রবর্তন, ইংরেজি ও আঞ্চলিক ভাষাগুলির উপর বিশেষ গুরুত্ব প্রদান। এছাড়া অন্যান্য সুপারিশ গুলির মধ্যে উল্লেখযোগ্য ছিল 6 থেকে ১৪ বছর বয়স পর্যন্ত অবৈতনিক ও বাধ্যতামূলক শিক্ষার প্রচলন। সামাজিক ন্যায় প্রতিষ্ঠার লক্ষ্য নিয়ে আর্থিক ও জাতিগত ভাবে অনগ্রসর সম্প্রদায়, শারীরিক ও মানসিক প্রতিবন্ধী শিক্ষার্থী, নারী সকলের মধ্যে শিক্ষা প্রসারে বিশেষ উদ্যোগ গ্রহণ। শিক্ষকদের জন্য পর্যাপ্ত পরিষেবা প্রদান, শিক্ষা কাঠামোকে ১০+২+৩ স্তরে সাজানো, পাঠ্য পুস্তকের সহজলভ্যতা সুনিশ্চিত করা, বিজ্ঞান ও গণিত শিক্ষাকে শিক্ষার অবিচ্ছেদ্য অংশ রূপে স্বীকৃতি প্রদান ইত্যাদি। কোঠারি কমিশনের সুপারিশ অনুযায়ী ভারতের শিক্ষা খাতকে জাতীয় সংস্থা, রাজ্য সংস্থা এবং কেন্দ্রীয় বোর্ড এই তিনটি স্তরে ভাগ করা হয়েছিল।

প্রথম জাতীয় শিক্ষানীতিতে ভাষা সংক্রান্ত নীতি— ১৯৪৮-১৯৪৯ সালে বিশ্ববিদ্যালয় শিক্ষা কমিশন দ্বারা প্রথম 'ত্রি-ভাষা' সূত্র নীতির উল্লেখ করা হলেও তা বাস্তবায়িত হয়নি। কোঠারি কমিশনের সুপারিশ অনুযায়ী ১৯৬৮ সালের জাতীয় শিক্ষানীতিতে প্রথম 'ত্রি-ভাষা সূত্র' নীতিটি

কার্যকর হয়। এই নীতি অনুযায়ী প্রত্যেক শিক্ষার্থী প্রথম ভাষা হিসেবে তার মাতৃভাষা তথা একটি আঞ্চলিক ভাষা, দ্বিতীয় ভাষা হিসেবে ইংরেজি এবং তৃতীয় ভাষা হিসেবে হিন্দি বা অন্য যেকোনো একটি আঞ্চলিক ভাষা শিখবে। আরো বলা হয় হিন্দি ভাষী রাজ্যগুলিতে প্রথম ভাষা হিন্দি, দ্বিতীয় ভাষা ইংরেজি সহ অন্য যেকোনো একটি আঞ্চলিক ভাষা শিখতে হবে তৃতীয় ভাষা হিসেবে। মূলত ''সূত্র নীতির অন্যতম উদ্দেশ্য ছিল হিন্দি ভাষী রাজ্যগুলিতে দক্ষিণ ভারতীয় ভাষাগুলির বিকাশ ঘটানো এবং সর্বভারতীয় স্তরে সকল শিক্ষার্থীদের একই মাপকাঠিতে নিয়ে আসা। কারণ শিক্ষা অর্জন, কর্মসংস্থান ও সামাজিক ক্ষেত্রে প্রতিষ্ঠিত হবার ক্ষেত্রে শিক্ষার্থীদের মধ্যে ভাষাগত পার্থক্য কখনো কাউকে বিশেষ সুবিধা প্রদান করে; কখনো বা কাউকে বাধার সম্মুখীন করে। তবে শুধুমাত্র প্রচলিত দেশীয় ভাষাই নয়, তার পাশাপাশি আন্তর্জাতিক ভাষা হিসেবে ইংরেজি ও ভারতের সুমহান অতীত ঐতিহ্যের অন্যতম ধারক সংস্কৃত ভাষার বিকাশেও বিশেষ উদ্যোগ নেওয়া হয়েছিল 'ত্রি-ভাষা সূত্র' নীতির মাধ্যমে।

'ত্রি-ভাষা' সূত্র নীতির সমালোচনা—

তবে এই 'ত্রি-ভাষা' সূত্র নীতি যে ভারতবর্ষের সকল রাজ্যে বিশেষভাবে সমাদৃত হয়েছিল তা নয় বরং ব্যাপক বিরোধিতার সম্মুখীন হয়েছিল। দক্ষিণ ভারতে কোন কোন ক্ষেত্রে এই বিরোধিতা এখনো বর্তমান। ১৯৬৭-১৯৬৯ সময় কালে তৎকালীন তামিলনাড়ুর মুখ্যমন্ত্রী সি. এন. আন্নাদুরাই তামিলনাড়ুতে হিন্দি শেখার প্রয়োজনীয়তার বিরোধিতা করেছিলে। পেনসিলভানিয়া বিশ্ববিদ্যালয়ের দ্রাবিড় সংস্কৃতির বিশেষজ্ঞ হ্যারল্ড এফ. শিফম্যান পর্যবেক্ষণ করেছেন যে, সূত্রটি 'বাস্তবতার চেয়ে লঙ্ঘনের ক্ষেত্রে বেশি সম্মানিত হয়েছে।' হাওয়ার্ড ইউনিভার্সিটির রাষ্ট্রবিজ্ঞানী ব্রায়ান ওয়েইনস্টেইন বলেছেন যে, হিন্দি বা অ-হিন্দিভাষী কোনো রাজ্যই সঠিক ভাবে তিন ভাষার সূত্র নীতি বাস্তবায়নের নির্দেশনা অনুসরণ করেনি।' আবার ভাষাগত সংখ্যালঘুদের জন্য এই নীতিটি 'চার ভাষা সূত্র' নীতিতে পরিণত হয়েছে। কারণ যেহেতু তারা তাদের মাতৃভাষায় পড়ার সুযোগ পায় না ফলে, তাদের বসবাসকারী অঞ্চলে সংখ্যাগরিষ্ঠের মাতৃভাষা সহ আন্তর্জাতিক ভাষা ইংরেজি ও অন্য একটি প্রভাবশালী আঞ্চলিক ভাষা তাদেরকে অধ্যয়ন করতে হচ্ছে। এছাড়াও হিন্দি ভাষী কোন রাজ্যে তৃতীয় ভাষা হিসেবে দক্ষিণ ভারতের কোন ভাষাকে অন্তর্ভুক্ত করা হয়নি। এক্ষেত্রে তৃতীয় ভাষা হিসেবে অধিকাংশ ক্ষেত্রে সংস্কৃত অথবা জার্মান, স্প্যানিশ, ফ্রেঞ্চ ইত্যাদি বিদেশি ভাষাও কোন কোন ক্ষেত্রে পড়ানো হয়ে থাকে। পন্ডিচেরি এবং তামিলনাডুতে 'ত্রি-ভাষা নীতি'র বদলে দুই ভাষা নীতি এখনও পর্যন্ত বর্তমান।

দ্বিতীয় জাতীয় শিক্ষানীতিতে ভাষা সংক্রান্ত নীতি— ১৯৮৬ সালে মে মাসে 'The Challenge of Education: A Policy Perspective' নামক এক প্রতিবেদনের ভিত্তিতে দ্বিতীয় জাতীয় শিক্ষানীতি গ্রহণ করা হয়। এই শিক্ষানীতির উল্লেখযোগ্য কয়েকটি দিক হলো: প্রাথমিক শিক্ষার সামগ্রিক বিস্তারের লক্ষ্যে 'অপারেশন ব্ল্যাকবোর্ড' নীতি গ্রহণ, মেধাবী ছাত্র-ছাত্রীদের প্রতি বিশেষ যত্নবান হয়ে শিক্ষা প্রদানের জন্য নবোদয় বিদ্যালয় স্থাপন, উৎকর্ষতার ভিত্তিতে স্বশাসিত রূপে মহাবিদ্যালয় বা কলেজকে স্বীকৃতি প্রদান, শিক্ষা নীতি বাস্তবায়নে রাজ্য কেন্দ্রের মধ্যে সম অংশীদারিত্ব পালন, শিক্ষা ক্ষেত্রে লিঙ্গ বৈষম্য দূর করার ক্ষেত্রে বিশেষ উদ্যোগ গ্রহণ, বয়স্ক শিক্ষার প্রচলন, দূর শিক্ষা কে আরো সহজলভ্য করার জন্য মুক্ত বিশ্ববিদ্যালয় স্থাপন, কারিগরি ও ভোকেশনাল কোর্সের প্রসার সাধন ইত্যাদি। তবে শিক্ষাব্যবস্থায় ভাষা নীতি প্রসঙ্গে নতুন কোন পরিবর্তন না এনে পূর্বে প্রচলিত 'ত্রি-ভাষা সূত্র নীতি' টিই কার্যকর রাখা হয়।

তৃতীয় জাতীয় শিক্ষানীতিতে ভাষা সংক্রান্ত নীতি—

২০১৭ সালের জুন মাসে প্রাক্তন ভারতীয় মহাকাশ গবেষণা সংস্থার (ISRO) প্রধান কৃষ্ণস্বামী কস্তুরিরঙ্গনের নেতৃত্বে একটি কমিটি গঠিত হয়; এই কমিটির রিপোর্টের ভিত্তিতে ২০২০ সালের ২৯ শে জুলাই ভারত সরকার কর্তৃক তৃতীয় জাতীয় শিক্ষানীতি প্রণয়ন করা হয়। NEP ২০২০ এর

উল্লেখ্যযোগ্য কয়েকটি বৈশিষ্ট্য হলো, স্কুল শিক্ষার ক্ষেত্রে ৫+৩+৩+৪ মডেল প্রণয়ন। প্রতি শিক্ষাবর্ষে অনুষ্ঠিত পরীক্ষার পরিবর্তে শিক্ষার্থীরা শুধুমাত্র ২, ৫ এবং ৮, ১২ শ্রেণীর পরীক্ষায় অংশগ্রহণ করবে। Multidisciplinary শিক্ষা ব্যাবস্থার প্রণয়ন। উচ্চ শিক্ষার ক্ষেত্রে ৪ বছরের ডিগ্রি কোর্স প্রবর্তন। উচ্চশিক্ষা নিয়ন্ত্রণের জন্য একটি উচ্চ শিক্ষা কমিশন গঠন ইত্যাদি।

তৃতীয় জাতীয় শিক্ষা নীতিতেও পূর্বে প্রচলিত 'ত্রি-ভাষা' সূত্র বহাল রাখা হয় তবে কিছুটা নমনীয়তা সংযুক্ত করা হয়েছে। NEP ২০২০ অনুযায়ী প্রত্যেক শিক্ষার্থী বিদ্যালয়ে অন্তত তিনটি ভাষা শিখবে; যায় মধ্যে দুটি ভাষা অবশ্যই আঞ্চলিক হতে হবে, তবে শিক্ষার্থীদের উপর জোর করে কোনো ভাষা চাপিয়ে দেওয়া হবে না। এর পাশাপাশি ইংরেজী ও অতীত ঐতিহ্য সমন্বিত সংস্কৃত ভাষার ওপরেও বিশেষ গুরুত্ব দেওয়া হয়। এই নীতি অনুযায়ী মাতৃভাষায় শিক্ষা দানের উপর বিশেষ গুরুত্ব প্রদান করা হয়, বলা হয় যে প্রত্যেক শিক্ষার্থী নূন্যতম পঞ্চম শ্রেণী পর্যন্ত মাতৃভাষায় পড়ার সুযোগ পাবেই, তারপর রাষ্ট্র তার সাধ্য মতো অষ্টম শ্রেণী বা তারপরেও মাতৃভাষায় শিক্ষা দানের যথাসাধ্য চেষ্টা করবে। বিজ্ঞান সহ উচ্চ মানের পাঠ্যপুস্তক, বিভিন্ন ভাষা শেখানো এবং শেখার জন্য ও ভাষা শিক্ষাকে জনপ্রিয় করার জন্য প্রযুক্তির ব্যাপক ব্যবহারের পাশাপাশি মাতৃভাষায় সকল গ্রন্থ উপলব্ধ করা হবে।

শিশুর কথ্য ভাষা এবং শিক্ষাদানের মাধ্যমের মধ্যে যে ফাঁক থাকবে; তা দূরীকরণের জন্য প্রাথমিকভাবে সমস্ত প্রচেষ্টা করা হবে। দেশের প্রতিটি ছাত্র প্রধান ভারতীয় ভাষাগুলি সম্পর্কে জানার জন্য 'এক ভারত শ্রেষ্ঠ ভারত' উদ্যোগের অধীনে ৬ থেকে ৮ শ্রেণী পর্যন্ত ছাত্র ছাত্রীরা 'ভারতের ভাষা'-এর উপর একটি দৃষ্টি আকর্ষক প্রকল্পে অংশগ্রহণ করবে। শাস্ত্রীয় ভারতীয় ভাষা এবং কিছু বিদেশী ভাষা শেখার বিকল্প গুলিও ভারত জুড়ে মাধ্যমিক স্তরে উপলব্ধ থাকবে যেখানে ভারতীয় সাইন ল্যাঙ্গুয়েজ (ISL) প্রমিত করা হবে এবং সম্ভব হলে স্থানীয় সাংকেতিক ভাষা শেখানো ও ব্যবহার করা হবে। অর্থাৎ NEP ২০২০ প্রত্যেক শিক্ষার্থীকে বহু ভাষিক হয়ে ওঠার ক্ষেত্রে কাম্য সহায়তা প্রদানের কথা বলে।

উচ্চ শিক্ষার ক্ষেত্রেও জাতীয় শিক্ষানীতি ২০২০ তে ভাষা সংক্রান্ত বেশ কিছু নমনীয় নীতি গ্রহণ করা হয়েছে। যেমন— ২০২১ সালের জুলাই মাসে অল ইন্ডিয়া কাউন্সিল ফর টেকনিক্যাল এডুকেশন (AICTE) দেশের ১৪ টি ইঞ্জিনিয়ারিং কলেজে ১১ টি আঞ্চলিক ভাষায় B.tech কোর্স চালু করার অনুমতি দিয়েছে। যে ভাষাগুলি হলো: হিন্দি, মারাঠি, তামিল, তেলেগু, কন্নড়, গুজরাটি, মালায়লাম, বাংলা, অসমিয়া, পাঞ্জাবি ও ওড়িয়া ভাষা। NEP ২০২০ তে আরো বলা হয়েছে শিক্ষা প্রতিষ্ঠানগুলিকে মাল্টি ডিসিপ্লিনারি করে তোলার লক্ষ্যে ২০৪০ সালের মধ্যে আইআইটি এর মত উচ্চশিক্ষা প্রতিষ্ঠানগুলিতে আর্টস এবং সামাজিক বিজ্ঞানের বিষয়গুলিও পাঠক্রমের অন্তর্ভুক্ত হবে, যার মধ্যে ভাষা শিক্ষাও যুক্ত হবে।

বিভিন্ন কারণে এখনো পর্যন্ত আঞ্চলিক ভাষায় শিক্ষাদান পদ্ধতি সর্বজন কর্তৃক সমাদৃত হতে পারেনি। যেমন— একই অঞ্চলে একই শিক্ষা প্রতিষ্ঠানে বিভিন্ন ভাষার শিক্ষার্থীদের সহবস্থান লক্ষণীয়; ফলে প্রান্তিক সংখ্যালঘুদের মাতৃভাষা শিক্ষার অধিকার বিঘ্নিত হচ্ছেই। আবার নাগরিক সমাজে বর্তমান সময়ে আঞ্চলিক ভাষা মাধ্যম বিদ্যালয় গুলি থেকে ইংরেজি মাধ্যম স্কুলের প্রতি আগ্রহ অধিক, ফলে মাতৃভাষায় শিক্ষাদানের উপকারিতা সম্পর্কে নাগরিক সমাজে সামগ্রিক সচেতনতা দেখা যাচ্ছে না। এছাড়া আঞ্চলিক ভাষায় শিক্ষাগ্রহণের ফলে কর্মক্ষেত্রের সুযোগ কমে যাওয়ার ভীতি লক্ষণীয়। মাতৃভাষা উচ্চশিক্ষা গ্রহণের ফলে একদিকে যেমন শিক্ষার্থীরা উপকৃত হচ্ছে অপরদিকে আবার তারা সর্বভারতীয় প্রতিযোগিতামূলক পরীক্ষায় তুলনামূলকভাবে অসুবিধার সম্মুখীন হচ্ছে ইংরেজি ভাষায় সম্পূর্ণ শিক্ষা পাঠ গ্রহণ না করার জন্য, কারণ উচ্চশিক্ষা, সরকারি প্রশাসন ও বিচার বিভাগের উচ্চপদগুলিতে এখনো ইংরেজি আধিপত্য বর্তমান। অন্যদিকে হিন্দি ভাষা অধ্যুষিত রাজ্যগুলিতেও অন্য কোন আঞ্চলিক ভাষা বিস্তারে সদর্থক ভূমিকা দেখা যাচ্ছে না।

ফলে একদিকে দেখা যাচ্ছে সংখ্যাগরিষ্ঠ ভাষার আধিপত্য; অন্যদিকে ভাষাগত সংখ্যালঘু সাম্প্রদায়গুলির মধ্যে জন্ম নিচ্ছে বিচ্ছিন্নতাবাদী মানসিকতা, যার ফলাফল স্বরূপ দাবি উঠছে ভাষাভিত্তিক রাজ্য পুনর্গঠন।

উপরিউক্ত সীমাবদ্ধতা সত্বেও বলা যায় 'ত্রি-ভাষা নীতি'র সঠিক ও নমনীয় বাস্তবায়নের দ্বারা আঞ্চলিক ভাষা গুলিকে প্রচার করা দরকার, কারণ সকল ভাষাভাষী মানুষদের সামগ্রিক স্বার্থরক্ষা এবং শিক্ষার্থীদের শিক্ষা পাঠ গ্রহণের পথ কে মসৃণ করে তুলতে মাতৃভাষা তথা স্থানীয় ভাষার জুড়ি মেলা ভার। এছাড়াও মাতৃভাষায় শিক্ষা গ্রহণ ব্যবস্থাকে আরো বেশি কার্যকরী করতে স্থানীয় ভাষায় শিক্ষিত শিক্ষার্থীদের জন্য উপযুক্ত কর্মসংস্থানের সুযোগ সৃষ্টি করা সরকারি কর্তৃপক্ষের অন্যতম দায়িত্ব। সর্বোপরি প্রয়োজন রয়েছে শিক্ষা প্রতিষ্ঠানগুলির পরিকাঠামোগত উন্নয়ন, যার মাধ্যমে শুধুমাত্র মাতৃভাষায় শিক্ষিত হওয়া নয় বরং বহুভাষিক হয়ে উঠতে পারবে সকল শিক্ষার্থী। এছাড়াও উচ্চ শিক্ষার গ্রহণের ক্ষেত্রে আঞ্চলিক ভাষা সমূহকে আরও বেশি সহজলভ্য করতে প্রয়োজনীয় অবকাঠামোগত উন্নয়ন কাম্য। ভাষাভিত্তিক স্বতন্ত্রতা রক্ষার চিন্তা থেকে ভাষাভিত্তিক সংখ্যালঘুরা যে বিচ্ছিন্নতাবাদী দাবি তুলছেন; সেগুলি দূর করে জাতীয় সংহতি ও ভাষাগত বৈচিত্র্য রক্ষার জন্য প্রয়োজন সকল ভাষাকে সম গুরুত্ব প্রদান এবং মাতৃভাষায় শিক্ষাদানের অধিকারের আরো প্রসার ঘটানো। পরিশেষে বলা যায় ভারতের বৈচিত্র্যময় সংস্কৃতির সহায়ক স্বরূপ জাতীয় শিক্ষানীতিতে উল্লেখিত ভাষা নীতির সুযোগ্য প্রয়োগের মাধ্যমে সম্ভব ভাষাগত বঞ্চনার অবসান ঘটানো এবং সকল ভাষার মধ্যে মর্যাদাপূর্ণ মেলবন্ধন স্থাপন।

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বৈদিক যুগীয় অর্থনৈতিক ব্যবস্থা

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Abstract: এই প্রতিবেদনে ঋক বৈদিক সাহিত্যগুলি থেকে বৈদিক যুগের যে অর্থনৈতিক অবস্থার কথা জানা যায়, সেই সম্বন্ধে তথ্য সংগ্রহ করে একটি সম্ভাব্য চিত্র তুলে ধরার চেষ্টা করা হয়েছে। বৈদিক যুগের সমাজ ও পরিবার গুলিতে আর্থিক চাহিদা মেটাতে কি কি উপায় অবলম্বন করতো, তাঁর একটি সম্যক ধারণা দেওয়ার চেষ্টা করা হয়েছে।এছাড়াও এই প্রবন্ধে বৈদিক যুগের অর্থনৈতিক ব্যবস্থা, অর্থনৈতিক উৎস, জীবিকা, উপার্জন পদ্ধতি, কৃষি কর্ম, পশু পালন, অর্থনৈতিক আদান-প্রদান ইত্যাদি বিষয়ে আলোচনা করা হয়েছে। তৎকালীন সময়ে ব্যবসা বাণিজ্য, আমদানি-রপ্তানি বিষয়ক বিভিন্ন তথ্য প্রদানের চেষ্টা করা হয়েছে। বৈদেশিক মুদ্রা ও পণ্যের বিষয়েও ধারনা দেওয়া হয়েছে। বৈদিক কালীন সময়ে কোন কোন পশু পালন করা হতো সেই সমস্ত গবাদি পশুদের নাম উল্লিখিত হয়েছে। গৃহপালিত পশু ও বন্য পশুর কথাও বলা হয়েছে। এই প্রতিবেদনে দেখনো হয়েছে যে ঋক্ বৈদিক যুগের পেশাগত ভাবে মানুষের শ্রেণি বিন্যাশ করা হতো। পেশা বা জীবিকা অনুযায়ী নামকরণ করা হতো। পরবর্তী কালে তাঁরাই এক একটা গোষ্ঠীতে পরিণত হয়েছিল। সেই সময়ের কৃষি কর্মের বিভিন্ন পদ্ধতি আলোচনা করা হয়েছে। এমনকি বৈদিক যুগের বিভিন্ন সার প্রয়োগের কথাও জানা যায়। ধান ছাড়াও অন্যান্য ফসলের নামও আমরা জানতে পারি। আমদানি ও রপ্তানিকৃত পণ্য বিষয়েও আলোচনা রয়েছে। প্রাচীন বৈদিক কাল থেকেই বহির্দেশের সঙ্গে বাণিজ্যিক লেনদেন ছিল তাও এই প্রতিবেদনে তুলে ধরার চেষ্টা করা হয়েছে। বিনিময় অর্থাৎ ক্রয়-বিক্রয়ের মাধ্যমে আর্থিক আদান প্রদানের ব্যবস্থা কি রূপ ছিল সেই বিষয় গুলো তুলে আনার প্রচেষ্টা করা হয়েছে। এছাড়াও বিভিন্ন মুদ্রার নামও জানা যায়। তৎকালীন যুগের ব্যবসা বাণিজ্যের মাধ্যম সম্পর্কে জানা যায়।

Keywords: তক্ষক, কর্মার, ভিষক, কৃষন্তঃ, বপন্তঃ

ভুমিকাঃ

আধুনিক ভারতীয় সমাজ ও সংস্কৃতির আকর গ্রন্থ হল প্রাচীন বৈদিক সাহিত্যগুলি। বর্তমান সমাজ জীবন, অর্থনৈতিক জীবন, ধর্মীয় জীবন এমনকি দৈনন্দিন জীবনে প্রাচীন সাহিত্যগুলির অবদান কোন অংশে কম নয়। বৈদিক সাহিত্যের অন্তর্গত ঋগ্বেদ, সামবেদ, যজুর্বেদ ও অথর্ব বেদ। এই চতুর্বেদ থেকে আমরা বৈদিক জাতির সামাজিক, অর্থনৈতিক, ধর্মীয় জীবন সম্পর্কে জানতে পারি। এই বৈদিক সাহিত্য গুলিতে বর্তমান সমাজ ব্যবস্থার বিপুল সংখ্যক তথ্যের সমাবেশ রয়েছে। প্রাচীন বৈদিক ঋষিগণ অন্তঃরেন্দ্রিয়ের সহযোগে বেদ মন্ত্রকে দর্শন করেছেন। দিব্য দৃষ্টি দিয়ে পরমেশ্বরের মুখ নিঃসৃত বেদ বচনকে আতস্থ করেছেন। আর সেই অপৌরুষেয়, নিত্য, অখণ্ড, শাশ্বত বেদ বাক্য রাশি ঋষি কণ্ঠে উচ্চারিত হয়ে আজ সমগ্র জগত জুড়ে প্রতিধ্বনিত হচ্ছে। বেদ মন্ত্র সমূহ শুধু যে ধর্মীয় জীবনে প্রভাব ফেলেছে তা নয়, আধ্যাত্মিক জীবনেও বেদ বিপুল ভাবে সমাদ্রিত। বেদেই জাগ্রত হয়েছে আদিম আধ্যাত্মিক চেতনা, দার্শনিক মনোভাব। প্রাগৈতিহাসিক যুগ থেকেই জ্ঞানের ভাণ্ডার রুপে বেদকে বিশেষিত করা হয়। তাই বেদ হল অখিল জগতের জ্ঞানের খনি। যেখান থেকে সমগ্র পৃথিবীর মহাপুরুষ, মহান পণ্ডিত ব্যক্তিবর্গ জ্ঞান আরোহণ করে নিজেদেরকে সমৃদ্ধ করে তুলেছেন। সেই আদি কাল থেকেই বেদকে আশ্রয় করে মানব জাতি আধ্যাত্মিক শুদ্ধতাকে গ্রহণ করে অন্তরাত্মাকে পরিশুদ্ধ করে পবিত্রতা অর্জন করে থাকে। প্রাচীন

বৈদিক যুগের সামাজিক অবস্থা, রীতিনীতি, অর্থনৈতিক ব্যবস্থার প্রতিফলন আধুনিক সমাজ ব্যবস্থাই স্পষ্ট পরিলক্ষিত হয়। এমন কি বৈদিক জাতির দৈনন্দিন জীবন যাত্রা কেমন ছিল তা একমাত্র বেদ থেকেই জানা যায়। বৈদিক সমাজের প্রভাব বর্তমান সমাজ দর্পণে সচ্ছ ভাবে প্রতিফলিত হয়েছে। প্রাচীন কাল থেকেই ভারতীয়রা বেদ মন্ত্র উচ্চারণ করে আসছে বা এখনও মন্ত্র উচ্চারনের সহিত পূজা-অর্চনা, যাগ-যজ্ঞাদি সম্পাদন করে থাকেন। আমাদের ভারতীয় সমাজ জীবনে বেদ যে এক ঐতিহ্য বহন করে থাকে তা কোন মতে অস্বীকার করার মতো নয়। বর্তমান সমাজ ব্যবস্থার প্রতিটি ক্ষেত্রেই বৈদিকতার ছোঁয়া স্পষ্ট, যা আধুনিক সমাজ প্রত্যেক মুহূর্ত সাক্ষ্য বহন করে চলেছে। এই প্রাচীন সাহিত্য গ্রন্থ বেদ, প্রাচীন মনীষীদের মূল্যবান নিদর্শনের কাছে আমরা ভারতীয়রা একনিষ্ঠ ভাবে ঋণী। প্রাচীন কাল থেকে আজ পর্যন্ত বৈদিক বিষয় গুলি হয়ত বা সঠিক ভাবে মুল্যায়িত হইনি। বেদের এই বিশাল জ্ঞান ভাণ্ডার ও অফুরন্ত সম্পদকে কাজে লাগিয়ে ভারতীয় জ্ঞানী-গুনী মহাপুরুষ বিশ্বের দরবারে আজ গৌরবান্বীত।

বৈদিক যুগীয়ও অর্থনৈতিক ব্যবস্থাঃ

ইতিহাস থেকে আমরা জানতে পারি যে প্রাগৈতিহাসিক যুগ থেকে মানব জাতি ক্ষুদা নিবারনের জন্য ফল মূল ও শিকার করা কাঁচা মাংস খেয়ে জীবন যাপন করতো। পরবর্তী কালে মানুষ ক্রমে ক্রমে সভ্য হতে থাকে। সুনির্দিষ্ট ভাবে একটি উপযুক্ত স্থানে বাসস্থান গড়ে তুলে ছিল এবং পরিবার ও সমাজ নির্মাণ করে বসত করেছিল। দিনের পর দিন, যুগের পর যুগ ক্রমাগত সভ্যতার অগ্রগতির ফলে ধীরে ধীরে মনুষ্য জাতির অর্থনৈতিক বিকাশ ঘটছে। সভ্যতার ক্রম বিকাশে এক ধাপ এগিয়ে গেলো। শিকার করা কাঁচা মাংস ও বন্য ফলমূল খাওয়া পরিত্যাগ করে কৃষিকাজ ও পশু পালনে মনো নিবেশ করলো। এই ভাবে একটা সময় মানব কুলের কৃষি ও পশু পালন হয়ে উঠলো প্রধান ও মূল জীবিকা। অবশেষে পশুপালন ও কৃষিকাজ হয়ে উঠলো অর্থনৈতিক সমৃদ্ধির মূল উৎস।

পেশা ও উপার্জন ব্যবস্থাঃ

বৈদিক জাতি কৃষি কাজ ও পশুপালন ছাড়াও অন্যান্য জীবিকার দ্বারাও জীবন অতিবাহিত করতেন। সমগ্র বৈদিক সাহিত্য অনুশীলনের মাধ্যমে জানা যায় যে, সেই সময় *তক্ষক* (কাঠের মিস্ত্রী), *কর্মার* (কামার), *ভিষক* (চিকিৎসক), *কুলল* (কুমোর), *নিষাদ* (পশুশিকারি), *বায়* (জামাকাপড় সেলাই মিস্ত্রী), কারুশিল্পী, রথকার, কৈবর্ত ইত্যাদি জীবিকার মানুষ গ্রহণ করেছিল। ঋগ্বেদের একটি সূক্তে (১/১১২) এই সকল জীবিকার চমৎকার বর্ণনা পাওয়া যায়। তৎকালীন মানুষেরা স্বাধীনভাবে পেশাগুলি গ্রহণ করতো, জীবিকা গ্রহনের ক্ষেত্রে কোন বাধা ধরা নিয়ম ছিলনা। সকলে নিজের খুশি মতো জীবিকা গ্রহণ করতে পারত। তবে কিছু কিছু মানুষ সঙ্গবদ্ধ হয়ে কিছু জীবিকাকে পেশা হিসেবে গ্রহণ করে নিয়েছিল। যেমন— ছুতোর, কামার, কুমোর, ইত্যাদি নিচু শ্রেণীর লোক ছিল যারা নিজেরাই একটা করে জাতি তৈরি করে নিয়ে ছিল। অথর্ববেদের একটি সূক্তে (২/৫/৬) কর্মার বৃত্তির কথা বলা হয়েছে। অথর্ববেদে কর্মার, রথকার, ধীবর এই তিনটি পেশাকে কারিগরি বিদ্যাই অন্তর্ভুক্ত করা হয়েছে—

যে ধিবানো রথকারাঃ কর্মারা যে মনীষিণঃ।
উপস্তীন্ পর্ণ মহ্যম্ ত্বং সর্বান্ কৃণ্বভিতো জনান্।। (অথর্ববেদ-৯.৩.১৯)

এছাড়াও তন্তুবায় ও তাদের কার্যকলাপ সম্পর্কে নানা তথ্য বৈদিক সাহিত্যে পাওয়া যায়[1]। সিন্ধু নদীর বর্ণনা প্রসঙ্গে সুতি ও পশমের (উর্ণা) কেন্দ্র হিসেবে উল্লেখ করা হয়েছে। এই কারণে সিন্ধুকে *'উর্ণাবতী'* ও *'সুবাসা'* নামে আখ্যায়িত করা হয়েছে[2]। বৈদিক যুগে কৃষিজাত দ্রব্য এবং শিল্পজাত দ্রব্যের ক্রয়-বিক্রয়ের কথা জানা যায়। সেই সময় ব্যবসা-বাণিজ্যের প্রচলন ছিল। যারা ব্যবসা-বাণিজ্য করতো তাদের *'বণিক'* বলা হতো। আর যারা এই কর্মে যুক্ত থাকতো তাদের *'বাণিজ্যা'* বলা হতো। প্রাচীন কালে পনি নামে এক শ্রেণীর বনিক জাতি স্থল ও জল পথে ব্যবসা-

বাণিজ্য চালাত। অথর্ববেদে[3] *দূর্শ* (বস্ত্র), *পবস্ত* (চাদর এবং অজিন চর্ম) ক্রয় করার উল্লেখ আছে। সমুদ্র পথে ব্যবসা-বাণিজ্যের কথাও জানা যায়। যদিও ব্যপারে পাশ্চাত্য পণ্ডিতেরা মনে করেন বৈদিকরা সমুদ্রের সাথে পরিচিত ছিলেন না। কারন ঋগ্বেদের অনেক মন্ত্রে নৌকা ছাড়াও একশত দাঁড় যুক্ত *'শতারিত্রা'* নামে এক প্রকার বৃহৎ নৌকার কথা জানতে পারা যায়[4]। এগুলিকে *'পতত্রি'* বলা হয়েছে। এখানে *'পতত্রি'* অর্থাৎ পালের সঙ্গে তুলনা করা হয়েছে।

আবার বরুণ দেবের স্তুতি করার সময় শুনঃশেপ ঋষি বলেছেন—

'বেদা বনাং পদমন্তরিক্ষেণ পততাম্, বেদা নাবঃ সমুদ্রিয়ঃ। (ঋগ্বেদ-১/১৫/৭)

সুতরাং বৈদিক যুগের মানুষেরা সমুদ্রের সঙ্গে ভালভাবেই পরিচিতি ছিলেন এ ব্যপারে সন্দেহ নেই। সুতরাং বৈদিকরা জাহাজে করে সমুদ্র পারাপার করে ব্যবসা বাণিজ্য করতো। অথর্ববেদে একটি সূক্তে ব্যবসা-বাণিজ্যের মাধ্যমে সিদ্ধি লাভের কথাও জানা যায়।

অর্থনৈতিক লেন-দেনঃ

প্রাচীন ইতিহাস থেকে জানা যায় যে ঐতিহাসিক যুগ থেকেই মানুষ বিনিময়ের মাধ্যমে ব্যবসা-বাণিজ্য করে এসেছে। জিনিসের পরিবর্তে জিনিস দেওয়া ও নেওয়ার প্রথা প্রাগৈতিহাসিক যুগ থেকেই চলে আসছে। এটি ছিল সহজ সরল দ্রব্য বিনিময়ের যুগ। কালক্রমে সমাজ জটিল থেকে জটিলতর হতে থাকে, ফলে বিনিময় প্রথা ক্রমশ পরিবর্তন হতে থাকে। বৈদিক যুগের প্রথমার্ধে বিনিময়ের একমাত্র অবলম্বন ছিল গরু। বৈদিকদের কাছে গরুই ছিল এক মাত্র ধনসম্পত্তি। এই জন্যই গরুকে গো-ধন বলা হতো। গরু দিয়ে দক্ষিণা প্রদান করা হত, এ ছাড়াও বিজয়ীর পুরস্কার স্বরুপ গরু দান করার প্রথাও প্রচলিত ছিল। অনেক সময় গরু দিয়ে সোম কেনা হত। বৈদিক যুগের প্রথম দিকে ধাতুর মুদ্রা কেনা-বেচার মাধ্যম হিসেবে ব্যবহার হতো, পরবর্তীকালে ধীরে ধীরে ধাতব মুদ্রার প্রচলন শুরু হয়। এই মুদ্রাই সভ্যতার অগ্রগতির প্রতীক হিসেবে ধরা হয়ে থাকে। শুধু যে ধাতব মুদ্রার প্রচলন ছিল তা নয়, সোনা ও রুপোর মুদ্রাও প্রচলিত ছিল। তবে সোনার মুদ্রার প্রচলন নিয়ে বিতর্ক রয়েই গেছে। কিন্তু আমরা *'নিষ্ক'* ও *'মনা'* নামক দুটি মুদ্রার কথা বৈদিক সাহিত্য থেকে জানতে পারি। অথর্ববেদের বহু জায়গাতে 'নিষ্ক' শব্দটি পাওয়া যায়। ঋগ্বেদে 'মনা' শব্দটির ব্যবহার লক্ষ্য করা যায়। '*নিষ্ক*-এর বিষয়ে ম্যাকডোনেল ও কীথের মতবাদ[5] লক্ষ্য করা যেতে পারে। অধ্যাপক নারায়াণ চন্দ্র বন্ধ্যোপাধ্যায়ের মতে এটি সোনার টাকা বিশেষ ছিল।

অর্থনৈতিক উৎসঃ

বৈদিক গ্রন্থগুলিতে বিভিন্ন জায়গায় বৈদিক যুগের অর্থনৈতিক অবস্থার পরিচয় পাওয়া যায়। তৎকালীন সময়ের অর্থনৈতিক উৎস গুলির মধ্যে অন্যতম হল কৃষি, পশুপালন, ব্যবসা, বাণিজ্য ও নানান জীবিকা। এই সকল জীবিকার বিষয়ে নিম্নে সংক্ষেপে আলোচনা করা হল—

কৃষি—

ভারত একটি কৃষি প্রধান দেশ। শস্য-শ্যামলা, সুজলা-সুফলা, সবুজের সমারোহে পরিপূর্ণ একটি দেশ। ভারতবর্ষ সাধারণত কৃষি নির্ভর দেশ তাই ভূমির গুরুত্ব ভারতীয়দের নিকটে অপরিসীম। ভারতীয়রা ভূমিকে *'মাতৃ'* বলে সম্বোধন করে। বৈদিকরা মনে করতেন মানুষের মঙ্গলের জন্য দেবতারা কৃষিকার্যের সূচনা করেছিলেন। কৃষির মূল উপাদানই *'ভূমি'* বা '*মাটি'*। যা আমরা যজুর্বেদে দেখতে পাই— '*ভূমিরাবপং মহৎ'* অর্থাৎ কৃষির মূল উৎস ভূমি বা জমি, ভূমিই কৃষিকে ধারন করে আছে[6]। যজুর্বেদের বাজসনেয়ী সংহিতাই উর্বরা ভূমিকে এবং সেখান থেকে উৎপন্ন ফসলকে প্রণাম করা হয়েছে বলা— *'নমঃ উর্বরায় চ খল্যায় চ।* এখানে *'উর্বরায়'* পদটি উবট ও মহীধর একই অর্থে ব্যবহার করে বলেছেন— 'উরবরঃ সীতয়োঃ সর্বসস্যাঢ্যয়োঃ সীতয়োর্লাঙ্গলমার্গগ্বয়োরন্তরম্' এবং 'উর্বরা সর্বসস্যাঢ্যা ভূঃ তত্র ধাণ্যরুপেণ ভব' অর্থাৎ এমন এক ভূমি যেখানে সকল শস্য উৎপন্ন হয়। অথর্বেদে বলা হয়েছে যে উর্বরা ভূমিতে বপন করা বীজ সঠিক ভাবে অঙ্কুরিত হয়— *'যথা বীজমুর্বরায়াং কৃষ্টে ফালেন রহিত।* শতপথ ব্রাহ্মণে কৃষি জমিকে

'ক্ষেত্র' বা *'উর্বরা'* বলা হয়েছে[7]। এই সব সংহিতাতেও অনুরূপ মন্ত্র পরিলক্ষিত হয়। যেখানে একই প্রকার জলের উৎস এবং সাধনের কথা বলা হয়েছে। তবে অপর একটি মন্ত্রে হ্রদের কথা উল্লেখ করা হয়েছে। অথর্ববেদে জলের উৎস সম্পর্ক একটি সূক্ত[8] পাওয়া যায়। অপর আরও একটি মন্ত্রে[9] বলা হয়েছে যে কৃষি জমিই এক মাত্র ভারি বর্ষণ সহ্য করার ক্ষমতা রাখে। ভারী বর্ষণের দরুন জমিতে যব, ধান ও তৃণাদি উৎপাদিত হয় এ কথা অথর্ববেদে উক্ত হয়েছে। এছাড়াও এই বেদে যজ্ঞ সম্পাদনের মাধ্যমে বৃষ্টি আনয়নের প্রসঙ্গে বলা হয়েছে—

'তস্মাতাং যজ্ঞং বহুধা বিসৃষ্টা আনন্দি নীরোষধয়ো ভবন্তু'। (অথর্ববেদ-৪/১৫/১৬)

অর্থাৎ যখন বৃষ্টির প্রয়োজন হয় তখন সকল প্রকার যজ্ঞ নানান ভাবে সম্পাদন করা উচিত। প্রাচীন বৈদিক যুগের কৃষকেরা চাষবাসের বিভিন্ন বিধি-বিধান ও রীতি-নীতির বিষয়ে যথেষ্ট সচেতন ছিলেন। রীতি গুলি ছিল নিম্নরূপ- *কৃষন্তঃ* (কর্ষণ), *বপন্তঃ* (বীজ বপন), *লুসন্তঃ* (শস্য ছেদন), *মৃণন্তঃ* (শস্য ঝাড়া) ইত্যাদি। কৃষির প্রথম এবং প্রধান রীতি হল ভূমি কর্ষণ করা বা জমি চোষা। ভূমি কর্ষণের মাধ্যমে জমিকে চাষের উপযোগী করে তুলতে হয়। সর্বাগ্রে *'বিল্ব'* (বেল) অথবা *'উদুম্বর'* (ডুমুর) গাছের কাঠ দ্বারা তীক্ষ্ণ অগ্রভাগ যুক্ত একটি শক্ত দণ্ড নির্মাণ করা হতো এবং এটা দিয়ে ভূমি কর্ষণ করা হতো[10]। ঋগ্বেদের বিভিন্ন মন্ত্রে বলা আছে যে অশ্বিনীদ্বয় লাঙ্গল সহ যোগে জমি চাষ করার কথা বলেছিলেন[11]। আধুনিক কালের মতো প্রাচীন কালেও লাঙ্গল ও বলদের প্রচলন ছিল[12]। ঋগ্বেদের একটি মন্ত্রে বলা হয়েছে—

'যুনং সীরা বি যুগা তনধ্বং কৃতে যোনো বপতেহ বীজম্'। (ঋগবেদ-১০/১০১/৩)

সম্ভবত এখানে *'সীরা'* পদটি বা *'লাঙ্গল'* বা *'হল'* অর্থের দ্যোতক। *'যুগা'* পদটির অর্থ *'জোয়াল'* যেটি লাঙ্গলের অগ্রভাগে প্রযুক্ত হয়। গরুর সঙ্গে লাঙ্গল ও লাঙ্গলের সঙ্গে জোয়াল সংযোজনের কথা উক্ত মন্ত্রে বলা হয়েছে। অথর্ববেদে ফসল কর্তণের পূর্বে কৃষকদের আনন্দের একটি প্রাণচ্ছল রমণীয় বর্ণনা পাওয়া যায়। কাঁটা ফসল ছোট ছোট আটি (পর্ষ) করে বেঁধে খামারে (খইলান) নিয়ে যেত[13]। অথর্ববেদ থেকে জানা যায় ফসলকে উখলের মধ্যে রেখে মূসল দিয়ে কোটা হতো। পরে সেই কোটা শস্য চালুনি দিয়ে ঝাড়া হতো। পশুর গোবরকে (গোময়) প্রাকৃতিক সার হিসেবে ব্যবহার করার কথা অথর্ব বেদ থেকে জানা যায়। *'করীষিনীম্'*[14] বলতে অথর্ববেদে গোবর সারকে প্রকৃতি জাত *উর্বর* (জৈব-সার) রূপে গণ্য করা হয়েছে। পঞ্চবিংশ ব্রাহ্মণে বলা হয়েছে কৃষি কাজ না করা মানুষ গুলোকে ব্রাত্য বলা হতো, এঁদের নিচু নজরে দেখা হতো।

পশু পালন—

বৈদিক সাহিত্যের পরবর্তী সাহিত্য থেকে জানা যায় যে বৈদিক যুগীয় মানুষদের কৃষি কাজের পাশাপাশি পশুপালনের প্রতিও ঝোঁক ছিল। এমন কি অনেকে পশু পালন করেও জীবিকা নির্বাহ করতো। এই থেকে আনুমান করা যায় যে প্রাচীন কালের অর্থনীতি ছিল মূলত কৃষি ও পশুপালন নির্ভর। বৈদিক সাহিত্যে দেখা যায় পশু গুলোকে দুই ভাগে ভাগ করা যায়-গ্রাম্য পশু অর্থাৎ গৃহে পালনীয় পশু ও বন্য পশু। অথর্ববেদে গাই, অশ্ব, অজ, অবি ইত্যদি পশুর কথা জানা যায়। এছাড়াও ঐতরেয় ব্রাহ্মণে সাত প্রকার পশুর কথা বলা হয়েছে— অজ, অশ্ব, গাই, মহিষ, বরাহ, হস্তী ও অশ্বতরী (খচ্চর)। বৈদিক যুগে গ্রাম্য প্রধান ও গৃহ পালিত পশুর মধ্যে গাই গরুর স্থান সর্বচ্চ। সেই সময়ের মানুষ গুলো গো-সম্পদ বৃদ্ধিতে যথেষ্ট সচেতন ছিলেন। গো-সম্পদের পুষ্টি গুন ও সুস্থ থাকার জন্য পুষা দেবতার নিকটে প্রার্থনা করতেন। তবে দ্রব্য পরিবহণের জন্য বলদ, উট, গাধা, মহিষ, ঘোড়াকে ব্যবহার করা হতো।

ব্যবসা বাণিজ্য ও বিভিন্ন জীবিকাঃ

বৈদিক যুগে পশু পালন ও কৃষি কাজ ছাড়াও ব্যবসা বাণিজ্যের কথাও জানা জায়। তবে কৃষি ও পশু পালন ছিল প্রধান দেশজ উৎপাদনের উৎস। তার পাশাপাশি নিত্য প্রয়োজনীয় জিনিষ গুলো স্বদেশে উৎপাদিত হত, এর ফলে কিছু শিল্পও গড়ে উঠেছিল। কিছু কিছু কৃষি ভিত্তিক শিল্পায়নের

সূচনা হয়েছিল। যা সভ্যতার গতিকে ত্বরান্বিত করেছিল। বৈদিক সাহিত্যে বিভিন্ন স্থানে বস্ত্র ব্যবহারের কথাও জানা যায়। সেই সময় কয়েকটি বয়ন শিল্প, লাক্ষা শিল্প, সোমরস নিষ্কাশন শিল্প, সুরা উৎপাদন শিল্পও গড়ে উঠেছিল। সেই সময় যেহেতু যাগ-যজ্ঞের বহুল প্রচলিত ছিল সেহেতু যজ্ঞের উপকরণ নির্মাণের শিল্পও গড়ে উঠেছিল। যত গুলি শিল্পের নাম পাওয়া যায় তাঁদের মধ্যে বয়ন শিল্পের মহত্ত্বপূর্ণ স্থান ছিল। যজুর্বেদে[15] ব্যবসা-বানিজ্যের দ্বারা উন্নতি লাভ করেছে এমন বহু নগরের নাম পাওয়া যায়। বৈদিকরা সমুদ্রের সঙ্গে সম্পূর্ণ ভাবে পরিচিত ছিল ও বণিক শ্রেণীর মানুষেরা ব্যবসা-বানিজ্যের সাথে প্রত্যক্ষ ভাবে সম্পর্ক যুক্ত ছিল, এ ব্যাপারে সন্দেহের অবকাশ নেই। জানা যায় যে বণিক শ্রেণীর লোকেরা সমুদ্র যাত্রা করে ব্যবসা-বানিজ্য করতে বিভিন্ন দেশে পাড়ি দিতেন। ঋগ্বেদে চারটি সমুদ্রের নাম পাওয়া যায়, যেখানে সোমদেবের নিকট প্রার্থনা করা হয়েছে—

'রায়ঃ সমুদ্রাংশ্চতুরঽস্মভ্যাং সোম বিশ্বতঃ আ পবস্ব সহস্রিণঃ'। (ঋগবেদ-৯/৩৩/৬)

'চতুঃ সমুদ্রং ধরুং রোঘীণাম'। (ঋগবেদ-১০/৪৭/২)

এই থেকে প্রমাণিত হয় যে বৈদিকরা দূর-দূরান্তে যাত্রা করতো ব্যবসা-বাণিজ্য করার জন্য এবং বহু বৈদেশিক দ্রব্য ও পণ্য সংগ্রহ করতো। এ থেকে স্পষ্ট হয় যে বৈদিক কাল থেকেই আমদানি রপ্তানির প্রচলন ছিল।

মূল্যায়নঃ

প্রাচীন বৈদিক ঋষিগণ অলৌকিক ক্ষমতা বলে এই বিশাল বেদ রাশিকে দর্শন করেছেন। বেদ বিহিত জ্ঞান রাশিকে মানব কল্যাণে অর্পণ করেছেন। বেদ কেবল আধ্যাত্মিক জ্ঞানই নয়, নিত্য নতুন জীবন ও জীবিকা সম্পর্কে শিক্ষা লাভের আকর গ্রন্থ। অর্থনৈতিক, সামাজিক, ধর্মীয় জ্ঞানের পাশাপাশি প্রাত্যহিক জীবনের উপযোগী জ্ঞানের সন্ধান দেয়। বৈদিক সামাজিক অবস্থাকে সর্বাঙ্গীণ পর্যালোচনা করে বলা যায় তৎকালীন সামাজিক, পারিবারিক, জীবনের মূল ভিত্তি ছিল এই অর্থনৈতিক উৎস। তৎকালীন সমাজ ব্যবস্থা ছিল উন্নত পর্যায়ের। আর এই উন্নতির প্রধান এবং মূল স্তম্ভ হল কৃষি ও পশু পালন। এর পাশাপাশি ছিল ব্যবসা-বাণিজ্যের মাধ্যমে অর্জিত বৈদেশিক অর্থ। বৈদিক যুগের সমাজের উন্নতির প্রধান কারণ কৃষি কাজ। কৃষি কাজের সঙ্গে সঙ্গে পশু পালনের উপর বৈদিক সমাজ নির্ভরশীল ছিল। কৃষিজাত পণ্যের উপর ভর করেই অনেক কৃষি শিল্পও গড়ে উঠেছিল। অবশেষে বলা যায় বৈদিক যুগের অর্থনীতি ছিল সমৃদ্ধ ও মহত্ত্বপূর্ণ বটে।

Endnotes

1. নাহং তন্ত্ত ন বিজানাম্যোতুং ন যং বযন্তি সমরেঽতমানাঃ। (ঋগ্বেদ-৬/৯/২)
2. স্বসা সিন্ধুঃ সুরথা সুবাসা হিরন্যয়ী সুকৃতা বাজিনীবতী। উর্ণাবতী যুবতিঃ সীলমাবত্যুতাধী বস্তে মুভগা মধুবৃধমম॥ ঋগ্বেদ- (৫/৫২/৯)
3. অথর্ববেদ-৪/৭/৬
4. শতারিত্রাং নাবমাতস্থিবাংসম্। ঋগ্বেদ-(১/১১৬/৫)
5. 'As early as R.V. traces are seen of the use of as assort of currency for a singer celebrates the receipt of a hundred studs and a hundred niskas. He could hardly require the niskas as merely for purposes of personal adornment.' (Vedic Index 1, p-455)
6. আয়ুষে ত্বা বর্চসে ত্বা কৃষ্যৈ ত্বা ক্ষেমায় ত্বা (বাজসনেয়ী সংহিতা-১৪/২১)
7. ক্ষেত্রতরামিবব ব্রাহ্মণা উ হি নূন্যেনদ্যজ্ঞেরসিস্বদংতসপি জঘন্যে' (শতপথ ব্রাহ্মণ-১/৪/১৬)
8. শং নঃ আপো ধণ্বন্যা শমু সন্তনূপ্যাঃ। শং নঃ খনিত্রিমা আপঃ শমু যাঃ কুম্ভ আভৃতাঃ শিবা নঃ সনত্ত বার্ষিকী॥ (অথর্ববেদ-১/৬/৪)
9. ন প্রভস্ব পৃথিবী ভিন্ধীদং দিব্যং নভঃ উদেগা দিব্যস্য নো ধাতরীশানো দিষ্যাদৃতিম (অথর্ববেদ-৭/১৮/১)
10. ঋগবেদের খিল সুক্ত-৫/২২/১২

11. যবংবৃকেনাশ্বিনাবপন্তেষংদুহন্তামনুষায়দস্রা অভিদস্যুংবকুরেনাধমোন্তরুজ্যোতিশ্চক্রথুরার্যায়া॥ (ঋগবেদ-১/১১৭/১৫)
12. উতওসমাহ্যমিন্দভিঃ ষড় যুক্তৌ অনুসেষিত্॥ গোভির্যবংনচর্কৃষতা॥ (ঋগবেদ-১/২৩/১৫)
13. ঋগবেদ-১০/৪৮
14. করীষিনীম ফলবতীং স্বধাম্-(অথর্ববেদ-১৯/৩১/৩)
15. বাজসনেয়ী সংহিতা-৩০/৬,৭,১১,১৭,২০

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লোকসাহিত্য ও আধুনিক বাংলা কবিতার মিথস্ক্রিয়া: ঐতিহ্য ও নিরীক্ষার দ্বৈততা

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Abstract: এই প্রবন্ধের লক্ষ্য হলো বাংলা লোকসাহিত্য, যেমন: লোককথা, ছড়া, প্রবাদ, ব্রতকথা ও লোকসংগীত (যেমন বাউল, ভাটিয়ালি, জারি-সারি), এবং আধুনিক বাংলা কবিতা (বিশেষত তিরিশের দশক থেকে) —এই দুই ধারার মধ্যেকার পারস্পরিক প্রভাব বা মিথস্ক্রিয়া বিশ্লেষণ করা। লোক ঐতিহ্যের ব্যবহার কীভাবে আধুনিক কবিতার আঙ্গিক ও বিষয়বস্তুকে প্রভাবিত করেছে এবং নিরীক্ষাধর্মী করে তুলেছে, তা দেখানোই হবে এই গবেষণার মূল দিক।

Keywords: লোকসাহিত্য ও মিথস্ক্রিয়া, আধুনিক বাংলা কবিতা, ঐতিহ্য ও নিরীক্ষা, লোকজ শব্দ ও প্রকৃতি, লোকছন্দ ও গীতলতা

জীবনানন্দ দাশের কবিতায় লোকজ শব্দ ও প্রকৃতির ব্যবহার--

জীবনানন্দ দাশের কবিতা, বিশেষ করে তাঁর বিখ্যাত কাব্যগ্রন্থ 'রূপসী বাংলা'-তে, লোকজ শব্দ এবং প্রকৃতির ব্যবহার বাংলা সাহিত্যে এক নতুন দিগন্ত উন্মোচন করেছে। তিনি বাঙালি লোকজীবনের চিরন্তন ধারাকে আধুনিক মনন ও কাব্যশৈলীর সঙ্গে মিলিয়ে এক স্বতন্ত্র ভাষার জন্ম দিয়েছেন।

১. লোকজ শব্দের ব্যবহার ও ভাষার স্বাতন্ত্র্য

জীবনানন্দ দাশের কবিতায় লোকজ শব্দ বা দেশজ শব্দের প্রয়োগ ছিল সচেতন শিল্পীর কাজ। তিনি ভাষাকে মাটি-ঘেঁষা করে তুলেছেন, যেখানে প্রকৃতির সাধারণ উপাদানের সঙ্গে মিশে গেছে গ্রাম বাংলার সহজ মানুষ ও তাদের জীবনাচার।

লোকজ শব্দের উদাহরণ	কাব্যিক প্রভাব ও অর্থ
আহ্লাদ, চুপচাপ, ধানসিঁড়ি, ভিজে মেঘ, শঙ্খমালা, হিজল, নরম	এই শব্দগুলি খুবই পরিচিত ও প্রচলিত, কিন্তু জীবনানন্দ এই শব্দগুলিকে নতুন উপমায় ব্যবহার করে সাধারণের মধ্যে অসাধারণত্ব এনেছেন।
পেঁচা, ডাহুক, শালিক, লক্ষ্মীপেঁচা	এই পাখিদের নাম তাঁর কবিতায় শুধু প্রাণীর নাম হিসেবে আসেনি, বরং নিঃসঙ্গতা, রহস্যময়তা ও প্রকৃতির প্রহরীর প্রতীক হিসেবে এসেছে।
চাঁপাকল, মাশকলাই, মউমাছি	কৃষিজীবী বাঙালির দৈনন্দিন জীবনের এই উপাদানগুলি তাঁর কবিতাকে একটি নির্দিষ্ট আঞ্চলিক ও আর্থ-সামাজিক পরিচিতি দিয়েছে।
খোঁজ, ম্লান, আঁধার	এই শব্দগুলি আবেগ ও আবহাওয়াকে এক লহমায় পাঠকের কাছে নিয়ে আসে।

প্রভাব: লোকজ শব্দের ব্যবহারে তাঁর ভাষা কৃত্রিমতা মুক্ত হয়েছে এবং বাঙালি পাঠক এই শব্দগুলির মাধ্যমে প্রকৃতির সঙ্গে এক গভীর আত্মিক সংযোগ অনুভব করে। এটি জীবনানন্দের কবিতাকে তথাকথিত 'সংস্কৃতঘেঁষা' বা 'মান্য' বাংলা ভাষার প্রভাব থেকে মুক্ত করে এক আঞ্চলিক স্বকীয়তা দিয়েছে।

২. প্রকৃতির ব্যবহার: রহস্য ও নস্টালজিয়া

'রূপসী বাংলা' কাব্যে প্রকৃতি কোনো স্রেফ পটভূমি নয়; এটি নারীর মতো প্রেমময়, রহস্যময় ও জীবন্ত এক সত্তা। তাঁর প্রকৃতি-চেতনা দুটি প্রধান ভাগে বিভক্ত:

ক. বাংলার চিরায়ত উপাদান ও নস্টালজিয়া

জীবনানন্দ প্রকৃতির অতি সাধারণ উপাদানগুলির মধ্যে এক গভীর নস্টালজিয়া ও স্মৃতিময়তার সন্ধান করেছেন:

- **জলাভূমি ও নদী:** 'ধানসিঁড়ি নদী', 'ভিজে মেঘের দুপুর', 'জলসিঁড়ি' - এই নামগুলি বাংলার আর্দ্র, জলাভূমি-বহুল পরিবেশকে ফুটিয়ে তুলেছে। এই প্রকৃতির মাধ্যমেই কবি বারবার ফিরে আসার আকাঙ্ক্ষা ব্যক্ত করেছেন।
- **গাছপালা ও বনানী:** 'হিজল', 'তমাল', 'জামরুল', 'অশ্বত্থ' - এই গাছগুলির উল্লেখ তাঁর কবিতাকে এক বিশেষ ভূগোলের মধ্যে সীমাবদ্ধ করেছে। এই গাছেরা যেন শত শত বছরের বাঙালি জীবনের সাক্ষী।
- **গ্রামের দৃশ্য:** 'শিশির', 'কুয়াশা', 'ধানের ক্ষেত', 'শ্মশান', 'আঁধার' - এই সব শব্দ ব্যবহার করে কবি গ্রামের এক শান্ত, স্নিগ্ধ, এবং একইসঙ্গে রহস্যময় রূপ তুলে ধরেছেন।

খ. প্রতীকী ব্যবহার ও মনস্তত্ত্বের প্রতিফলন

জীবনানন্দের প্রকৃতির বর্ণনা কেবল দৃশ্যগত নয়, এটি তাঁর মানসিকতা, বিষণ্ণতা ও চেতনার প্রতিচ্ছবি:

- **পাখিদের ব্যবহার:** পেঁচা, ডাহুক, শালিক তাঁর কবিতায় বারবার এসেছে। তারা নিছক পাখি নয়; তারা কবির নিঃসঙ্গতা, নির্জনতা এবং সময় ও মৃত্যুর প্রতীক।
- **আলো-আঁধারের খেলা:** তাঁর প্রকৃতিতে আলো-আঁধারের এক অদ্ভুত মিশ্রণ থাকে, যা জীবন ও মৃত্যুর দ্বৈততা, আশা ও হতাশার দ্বন্দ্বকে ফুটিয়ে তোলে। এই আলো-আঁধার তাঁর কবিতার রহস্যময়তা বাড়িয়েছে।

মোটকথা, জীবনানন্দ দাশ লোকজ শব্দ ও প্রকৃতির ব্যবহার করে বাংলা কবিতাকে বাঙালি মননের গভীরে প্রোথিত করেছেন। তিনি দেখিয়েছেন যে আধুনিক কাব্যশৈলীতেও স্বদেশী উপাদানগুলি সার্থকভাবে ব্যবহৃত হতে পারে, যা একদিকে ঐতিহ্যকে রক্ষা করে, আবার অন্যদিকে কবিতায় নতুনত্বের জন্ম দেয়।

জসীমউদ্‌দীন-এর কবিতায় (যেমন 'নকশি কাঁথার মাঠ') লোকজীবনের চিত্রায়ণ ও আধুনিক কাব্যশৈলী—

জসীমউদ্‌দীনের কবিতায়, বিশেষত তাঁর আখ্যান কাব্য 'নকশি কাঁথার মাঠ'-এ, লোকজীবনের চিত্রায়ণ ও আধুনিক কাব্যশৈলীর এক বিরল সংশ্লেষণ ঘটেছে। তাঁকে 'পল্লীকবি' হিসেবে চিহ্নিত করা হলেও, তাঁর লোকজ উপাদান ব্যবহারের ধরনে এক গভীর আধুনিক মনন ও শিল্পীর দক্ষতা স্পষ্ট।

১. 'নকশি কাঁথার মাঠ'-এ লোকজীবনের চিত্রায়ণ

'নকশি কাঁথার মাঠ' (১৯২৯) কাব্যগ্রন্থটি গ্রামবাংলার জীবন, প্রেম, বিরহ, এবং লোকসংস্কৃতির এক নিখুঁত দর্পণ। এখানে পল্লিজীবনের চিত্রায়ণ হয়েছে আখ্যান কাব্যের রূপে, যেখানে 'রূপা' ও 'সাজু'-র ট্র্যাজিক প্রেমের গল্প গ্রাম্য ঐতিহ্যের সঙ্গে মিশে গেছে।

ক. দৈনন্দিন জীবন ও প্রকৃতির উপাদান

জসীমউদ্‌দীন তাঁর কবিতায় সাধারণ গ্রাম্য জীবনের ছবি এঁকেছেন।

- **কৃষিজীবী জীবনের প্রতিচ্ছবি:** উপন্যাসের প্রধান চরিত্র রূপা ছিল এক চাষার ছেলে, যার জীবন আবর্তিত হয়েছে ধানক্ষেত, লাঙল ও প্রকৃতির সঙ্গে। এই চিত্রায়ণ গ্রামীণ অর্থনীতি ও

কৃষিজীবী মানুষের সরল জীবনকে তুলে ধরে।

- **আঞ্চলিক ও ঘরোয়া উপকরণ: কাঁথা, ধান, কলমি ফুল, বাঁশবন, তুলসী তলা, সাঁঝের বেলায় প্রদীপ**—এই সব লোকজ উপাদান তাঁর কবিতায় চিত্রকল্প হিসেবে ব্যবহৃত হয়েছে।
- **লোকসংগীত ও লোকনৃত্য:** কবির রচনায় যাত্রা, জারি গান, মুর্শিদি গান এবং গ্রামীণ উৎসবের উল্লেখ গ্রামীণ সংস্কৃতির অবিচ্ছেদ্য অংশ হিসেবে এসেছে।

খ. প্রেম ও বিরহের লোকজ ভিত্তি

রূপা ও সাজুর প্রেম-কাহিনী লোককথার মতো সরল, কিন্তু তার আবেগ গভীর।

- **চিরন্তন প্রেম:** তাদের প্রেম, সমাজের বাঁধাধরা নিয়মের ঊর্ধ্বে এক স্বতঃস্ফূর্ত ও পবিত্র সম্পর্ককে তুলে ধরে, যা লোককথার প্রেম-আখ্যানগুলির সঙ্গে সাদৃশ্যপূর্ণ।
- **বিরহের প্রতীক 'নকশি কাঁথা':** সাজুর বিরহের চূড়ান্ত প্রকাশ ঘটে নকশি কাঁথা সেলাইয়ের মাধ্যমে। কাঁথার সূঁই ও সুতোর প্রতিটি ফোঁড় যেন সাজুর হৃদয়ের রক্তক্ষরণ। নকশি কাঁথা এখানে নিছক লোকশিল্প নয়, বরং নারীমনের গভীরতম আবেগ, স্মৃতি ও প্রতীক্ষার প্রতীক, যা লোকজীবনে নারীর নীরব কষ্টের প্রতিনিধিত্ব করে।

২. আধুনিক কাব্যশৈলীর সংশ্লেষণ

জসীমউদ্দীন তাঁর রচনায় লোকজ উপাদান ব্যবহার করলেও, তাঁর কাব্যশৈলী ছিল আধুনিক মনন-নির্ভর ও পরিশীলিত, যা তাঁকে লোককবিদের থেকে আলাদা করে আধুনিক কবি হিসেবে প্রতিষ্ঠা দিয়েছে।

ক. লোকজ উপমা ও চিত্রকল্পের আধুনিক ব্যবহার

জসীমউদ্দীনের উপমা ও অলংকারগুলির উৎস লোকজীবন হলেও, সেগুলির ব্যবহার ছিল অত্যন্ত আধুনিক ও মনস্তাত্ত্বিক।

বৈশিষ্ট্য	**উদাহরণ (নকশি কাঁথার মাঠ থেকে)**	**আধুনিকতা**
লোকজ উপমা	"কাঁচা ধানের পাতার মত কচি মুখের মায়া"	উপমার উপাদান সম্পূর্ণভাবে গ্রামীণ, কিন্তু প্রয়োগে রয়েছে এক স্বচ্ছতা ও সংবেদনশীলতা, যা নাগরিক রুচির উপযোগী।
সমাসোক্তি	"উদাসী বাতাস ডানা ভেঙে পড়ে বালুর কাফন পরে"	বাতাস এখানে মানবীয় বৈশিষ্ট্য লাভ করেছে (ডানা ভাঙা), যা কেবল কাব্যিক অলংকার নয়, বরং আবেগমূলক প্রক্ষেপণ (Emotional Projection)।
প্রতীকী চিত্রকল্প	"তুলসী তলার প্রদীপ যেন জ্বলছে সাঁঝের বেলা"	প্রদীপ এখানে কেবল আলো নয়, এটি আশঙ্কা, ভক্তি ও পবিত্রতার প্রতীক। সাজুর হৃদয়ের অবস্থা বোঝাতে বাইরের প্রকৃতিকে ব্যবহার করা হয়েছে।

খ. আখ্যান কাব্যে মনস্তত্ত্বের গুরুত্ব

লোককাব্যের মতো কেবল কাহিনী বলে যাওয়া তাঁর উদ্দেশ্য ছিল না। 'নকশি কাঁথার মাঠ'-এ চরিত্রের মানসিক দ্বন্দ্ব, আশা-নিরাশা, ও আবেগের জটিলতা মনস্তাত্ত্বিক গভীরতা পেয়েছে, যা আধুনিক সাহিত্যের অন্যতম বৈশিষ্ট্য। সাজুর দীর্ঘ প্রতীক্ষা ও নীরব আত্মত্যাগ আধুনিক সাহিত্যের সংযম ও ব্যঞ্জনা-কে ধারণ করে।

গ. ছন্দের নৈপুণ্য

যদিও তিনি প্রধানত পয়ার বা লোকছন্দকে ভিত্তি করেছেন, কিন্তু তাতে এনেছেন অসাধারণ সাবলীলতা ও গতি, যা কাব্যের আখ্যানকে দ্রুত এগিয়ে নিয়ে যেতে সাহায্য করেছে। লোকসংগীতের সুরের প্রভাব তাঁর ছন্দে এক গীতলতা যোগ করেছে, যা নাগরিক পাঠককেও

আকর্ষণ করে।

জসীমউদ্‌দীন প্রমাণ করেছেন যে আধুনিকতা শুধুমাত্র পাশ্চাত্যের নাগরিক জীবন বা জটিল চিত্রকল্পের মধ্যে সীমাবদ্ধ নয়; মাটির গন্ধমাখা সরলতা এবং লোকজ উপাদানও গভীর মননশীলতার মাধ্যমে আধুনিক কাব্য হতে পারে।

শামসুর রাহমান বা আল মাহমুদ-এর মতো কবিদের লেখায় লোকপুরাণ বা মিথের ব্যবহার—

শামসুর রাহমান এবং আল মাহমুদ—উভয় আধুনিক বাংলা কবির লেখাতেই লোকপুরাণ বা মিথের (Myth) ব্যবহার লক্ষণীয়, তবে তাঁদের প্রয়োগের ভঙ্গি ও উদ্দেশ্য ছিল ভিন্ন। যেখানে আল মাহমুদ তাঁর কবিতায় মূলত বাঙালি লোকপুরাণ ও ইসলামি মিথ-কে কেন্দ্র করেছেন, সেখানে শামসুর রাহমান ব্যবহার করেছেন শাস্ত্রীয় বা আন্তর্জাতিক মিথ এবং দেশজ পুরাণকে রাজনৈতিক ও সামাজিক প্রতীক হিসেবে।

১. আল মাহমুদ: লোকপুরাণ ও ঐতিহ্যের পুনরুজ্জীবন

আল মাহমুদকে তাঁর কবিতায় মাটি-সংলগ্নতা ও ঐতিহ্যচেতনার জন্য বিশেষভাবে পরিচিত। তিনি তাঁর কাব্যে বাঙালি লোকপুরাণ এবং ইসলামি ঐতিহ্য থেকে উপাদান নিয়ে এক নিজস্ব কাব্যভাষা তৈরি করেছেন।

ক. লোকপুরাণ ও লোকজ মিথের ব্যবহার

আল মাহমুদ সরাসরি গ্রামীণ লোককথা ও ঐতিহ্যকে ব্যবহার করেছেন।

- **উপাদান:** তাঁর কবিতায় নদী, বিল, নৌকা, ধান, শস্য, লৌকিক সংস্কার ও আঞ্চলিক শব্দ বারবার ফিরে এসেছে, যা লোকজীবনের মিথকে পুনরুজ্জীবিত করে।
- **'সোনালী কাবিন' (১৯৬৬):** এই কাব্যে তিনি বাঙালি সংস্কৃতির চিরায়ত প্রেম ও মাটির টান-কে মিথ হিসেবে ব্যবহার করেছেন। প্রেম এখানে কেবল ব্যক্তিগত নয়, বরং পদ্মা-মেঘনা-বিধৌত বাংলাদেশের অকৃত্রিম প্রকৃতি ও ঐতিহ্যের প্রতীক।
- **'ডাহুক' ও 'চড়াই'**-এর মতো পাখি বা ভাটি অঞ্চলের জীবন—এগুলি তাঁর কবিতায় কেবল প্রাণী বা দৃশ্য নয়, বরং হারিয়ে যাওয়া লোকজীবনের স্মৃতির মিথ হিসেবে কাজ করে।

খ. ইসলামি ও আঞ্চলিক মিথের সংশ্লেষণ

আল মাহমুদ ইসলামি মিথ ও ইতিহাসের নানা প্রসঙ্গকে তাঁর কাব্যে এনেছেন।

- 'কাবিল' বা 'হযরত আইয়ুব'-এর মতো চরিত্র ও ঘটনাকে ব্যবহার করে তিনি সমকালীন দুঃখ, নৈতিকতা ও মানুষের সংগ্রামকে তুলে ধরেছেন।
- তিনি পুঁথিসাহিত্য ও ইসলামি আখ্যান থেকে শব্দ ও চিত্রকল্প গ্রহণ করে লোকজীবনের সঙ্গে সেগুলির এক আধুনিক সমন্বয় ঘটিয়েছেন।

২. শামসুর রাহমান: মিথ ও পুরাণের আধুনিক প্রতীকায়ন

শামসুর রাহমানের কবিতায় মিথ বা পুরাণ এসেছে মূলত রাজনৈতিক, সামাজিক ও সমকালীন সমস্যাগুলিকে প্রতীকী ব্যঞ্জনা দেওয়ার জন্য। তাঁর মিথের ব্যবহার প্রধানত নাগরিক মনন ও ঐতিহ্যের সংঘর্ষ তুলে ধরে।

ক. আন্তর্জাতিক ও গ্রীক মিথের ব্যবহার

শামসুর রাহমান গ্রীক পুরাণ এবং আন্তর্জাতিক আখ্যানের চরিত্র ব্যবহার করেছেন।

- **ওডিসি ও সাইরেন:** তাঁর কিছু কবিতায় গ্রীক বীর ওডিসি বা রহস্যময়ী সাইরেন-এর উল্লেখ পাওয়া যায়। এই চরিত্রগুলিকে তিনি নিঃসঙ্গতা, দীর্ঘ যাত্রা এবং আধুনিক মানুষের আকাঙ্ক্ষার প্রতীক হিসেবে ব্যবহার করেছেন।
- **সিসীফাস:** তিনি গ্রীক পুরাণের সিসীফাস-কে ব্যবহার করে বারবার ব্যর্থ হওয়া সত্ত্বেও

মানুষের টিকে থাকার অদম্য সংগ্রাম ও নিয়তির শৃঙ্খল-কে ফুটিয়ে তুলেছেন।

খ. লোকজ ও ঐতিহাসিক মিথের রাজনৈতিক ব্যবহার

শামসুর রাহমান দেশজ মিথকে সমকালীন রাজনৈতিক প্রেক্ষাপটে প্রয়োগ করেছেন।

'হিরোশিমা' বা 'গুয়ের্নিকা': এই ঐতিহাসিক ট্র্যাজেডিগুলিকে তিনি আণবিক যুগের নির্মমতা বা স্বৈরশাসনের নিপীড়নের মিথ বা স্থায়ী প্রতীক হিসেবে ব্যবহার করেছেন।

মুক্তিযুদ্ধের চেতনা: মুক্তিযুদ্ধের সময়ে বা পরবর্তীকালে লেখা কবিতায় তিনি বাঙালির দ্রোহ, আত্মত্যাগ ও অদম্য সাহসের মিথ তৈরি করেছেন, যা কেবল ঘটনা নয়, বরং জাতীয় চেতনার স্থায়ী প্রতীকে পরিণত হয়েছে।

লোকছন্দ ও লোকসংগীতের সুর কীভাবে আধুনিক বাংলা কবিতার ছন্দে নতুন মাত্রা এনেছে—

লোকছন্দ ও লোকসংগীতের সুর আধুনিক বাংলা কবিতার ছন্দে গভীর ও নতুন মাত্রা এনেছে। এই প্রভাবের মাধ্যমে কবিরা এক দিকে যেমন মাটি-সংলগ্নতা ও ঐতিহ্যের প্রতি আনুগত্য দেখিয়েছেন, তেমনই অন্য দিকে নাগরিক মনন ও আধুনিক বক্তব্যকে প্রকাশ করার জন্য এক নমনীয় ও গতিশীল ছন্দ তৈরি করেছেন।

লোকছন্দ থেকে প্রাপ্ত নতুন মাত্রা

আধুনিক কবিরা (যেমন জসীমউদ্‌দীন, জীবনানন্দ দাশ এবং পরবর্তীকালে আল মাহমুদ) বাংলা সাহিত্যের প্রধান তিনটি ছন্দের (স্বরবৃত্ত, মাত্রাবৃত্ত, ও অক্ষরবৃত্ত) সঙ্গে লোকছন্দের মূল উপাদান মিশিয়ে নতুনত্ব এনেছেন।

১. স্বরবৃত্ত ছন্দের সতেজতা ও গতিশীলতা

স্বরবৃত্ত ছন্দ, যা প্রধানত ছড়া, লোকসংগীত (যেমন ভাটিয়ালি, জারি) ও গ্রামীণ পয়ার থেকে এসেছে, আধুনিক কবিতাকে দিয়েছে এক নতুন গতি।

- **সংগীতলতা ও গতি:** লোকসংগীতে ব্যবহৃত এই দ্রুতলয়ের ছন্দটি আধুনিক কবিতায় এক স্বাভাবিক প্রবাহ এনেছে, যেখানে প্রতিটি অক্ষর এক মাত্রার হিসেবে উচ্চারিত হয়। এটি কবিতার আবৃত্তিকে নৃত্যময় ও সতেজ করে তুলেছে।
- **উদাহরণ:** জসীমউদ্‌দীন তাঁর আখ্যান কাব্যে (যেমন 'নকশি কাঁথার মাঠ') স্বরবৃত্তের লোকজ ব্যবহার করে কাহিনী বলার লোকঐতিহ্যকে আধুনিক সাহিত্যে বাঁচিয়ে রেখেছেন।

২. মাত্রাবৃত্ত ছন্দে লোকজ স্বরের প্রবেশ

মাত্রাবৃত্ত ছন্দ, যা ছিল মূলত সংস্কৃত বা সাধু ভাষার প্রভাবমুক্ত, লোকসংগীতের সুরের প্রভাবে আরও বেশি নমনীয় ও প্রাণবন্ত হয়েছে।

- **দীর্ঘতা ও বিষাদ:** লোকসংগীতের দীর্ঘ স্বরটান (মেলোডিক এক্সটেনশন) মাত্রাবৃত্তে নতুন ধরনের পর্ব বিন্যাস তৈরি করেছে, যা বিষাদ, বিরহ বা নস্টালজিয়াকে গভীরতা দিতে সাহায্য করেছে।
- **জীবনের ছন্দ:** এই ছন্দ লোকজীবনের কর্মক্লান্তি ও সরল আবেগজনিত বিরতিগুলিকে (pauses) কাব্যিক ছন্দে রূপ দিয়েছে, যা আধুনিক কবিতাকে আরও বেশি জীবনমুখী করে তুলেছে।

৩. পয়ারের লোকজ সংস্কার

পয়ার, যা ছিল মধ্যযুগের কাব্যের প্রধান ছন্দ, আধুনিক কবিদের হাতে এসে লোকজ সুরের প্রভাবে সহজ ও কথ্যভাষার উপযোগী হয়েছে।

- **কথ্যভাষার সাবলীলতা:** লোককথায় ব্যবহৃত সরল পয়ারের গতিকে আধুনিক কবিরা অক্ষুণ্ণ রেখে কবিতাকে দুরূহতা থেকে মুক্তি দিয়েছেন। এই সংস্কারের ফলে কবিতায় স্বাভাবিক

বাগ্‌ভঙ্গি বজায় থাকে।

লোকসংগীতের সুরের প্রভাব

লোকসংগীতের সুর বা ঢং আধুনিক কবিতার অভ্যন্তরীণ কাঠামোকে গভীরভাবে প্রভাবিত করেছে, যা শুধুমাত্র ছন্দের নিয়মের মধ্যে সীমাবদ্ধ ছিল না।

ক. ধ্বনি-বিন্যাসে গীতলতা (Musicality)

লোকসংগীতের প্রধান আকর্ষণ হলো তার সুরের স্বরক্ষেপণ (intonation) এবং পুনরাবৃত্তি (repetition)। আধুনিক কবিরা এই পুনরাবৃত্তি এবং ধ্বনির বিন্যাসকে ব্যবহার করেছেন:

- **অনুপ্রাস ও ধ্বনিসাম্য:** লোকসংগীতের সুরকে ধরে রাখতে কবিরা বারবার অনুপ্রাস ও ধ্বনিসাম্যের ব্যবহার করেছেন, যা কবিতার আবৃত্তিকে শ্রুতিমধুর ও সুরেলা করেছে।
- **আহ্বান ও আর্তি:** বাউল, ভাটিয়ালি, বা কীর্তন-এর মতো লোকসংগীতের আর্তি বা আকুলতা আধুনিক কবিতায় ব্যবহৃত হয়ে ব্যক্তিগত নিঃসঙ্গতা বা গভীর দার্শনিক প্রশ্নকে তুলে ধরেছে।

খ. কাঠামো ও আঙ্গিকের পরিবর্তন

লোকসংগীতের কাঠামো আধুনিক কবিতায় নতুন আঙ্গিক এনেছে।

- **আখ্যানধর্মিতা:** যাত্রা বা পালাগানের আখ্যান বলার ঢং আধুনিক আখ্যান কাব্যে (যেমন জসীমউদ্‌দীনের রচনায়) ধারাবাহিকতা ও নাট্যময়তা যুক্ত করেছে।
- **স্তবক বিন্যাস:** গানে যেমন মাঝে মাঝে মূল সুরের পুনরাবৃত্তি হয়, তেমনি আধুনিক কবিতায়ও নির্দিষ্ট পঙক্তি বা প্রতিপাদ্যের পুনরাবৃত্তি দেখা যায়, যা কবিতাটিকে একটি গানের মতো কাঠামোবদ্ধ করে তোলে।

এইভাবে, লোকছন্দ ও লোকসংগীতের সুর আধুনিক বাংলা কবিতার ছন্দে কেবল অলংকার যোগ করেনি, বরং আধুনিক মনন ও ঐতিহ্যচেতনার মধ্যে এক সেতুবন্ধন তৈরি করেছে।

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সাংখ্যদর্শনে প্রমাতত্ত্ববিমর্শ

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Abstract: সাংখ্যদর্শনে পুরুষ (চেতন, নিষ্ক্রিয়) এবং প্রকৃতি (জড়, সক্রিয়)—এই দুই মূল তত্ত্ব সহ মোট পঁচিশটি তত্ত্ব স্বীকার করা হয়। জগতের সৃষ্টি হয় এই দুইয়ের সান্নিধ্যে, এবং মুক্তির জন্য প্রয়োজন বিবেকজ্ঞান। তত্ত্বজ্ঞান লাভের জন্য সাংখ্যমতে প্রত্যক্ষ, অনুমান ও শব্দ এই তিনটি প্রমাণ স্বীকৃত। প্রমা বা যথার্থ জ্ঞান হলো সেই জ্ঞান, যা অসংশয়, অবাধিত এবং পূর্বে অজ্ঞাত বা অনধিগত বিষয়কে প্রকাশ করে (কুমারিল ভট্ট ও নারায়ণ ভট্টের মতে)। ন্যায়-বৈশেষিকেরা স্মৃতিকে প্রমা হিসেবে স্বীকার করেন না, কারণ স্মৃতি পূর্বানুভূত বিষয়ভিত্তিক। সাংখ্যমতে, প্রমা হলো পুরুষের প্রতিবিম্ব দ্বারা উদ্ভাসিত চিত্তবৃত্তি বা বুদ্ধিবৃত্তি। ইন্দ্রিয় দ্বারা বাহ্য বিষয়ের আকার ধারণ করা এই বুদ্ধিবৃত্তিকে প্রমাণ বলে এবং এই বৃত্তিতে প্রতিবিম্বিত পুরুষনিষ্ঠ বোধকে প্রমা (ফল) বলা হয় (বাচস্পতি মিশ্র)। সাংখ্যদর্শনে ভ্রমজ্ঞান স্বীকার করা হয় না, বরং রজ্জুতে সর্পজ্ঞানকে দুটি ভিন্ন জ্ঞান (প্রত্যক্ষ ও স্মরণ) রূপে ব্যাখ্যা করা হয়। যদিও ব্যবহারিক অর্থে অকর্তা পুরুষ যখন নিজেকে কর্তা বা ভোক্তা মনে করে, তাকে ভ্রমজ্ঞানই বলতে হয়। এই ভ্রম বা অবিদ্যা (তমোগুণের অবস্থা) দূর হলেই মুক্তি লাভ সম্ভব।

Keywords: সাংখ্য দর্শন, ত্রিবিধ প্রমাণ, প্রমা, পুরুষ ও প্রকৃতি, চিত্তবৃত্তি

সাংখ্যদর্শনে পঁচিশটি তত্ত্ব স্বীকার করা হয়। এই পঁচিশটি তত্ত্বকে ব্যক্ত, অব্যক্ত ও জ্ঞ-এই প্রকারে প্রকাশ করা হয়। অব্যক্ত বলতে প্রকৃতিকে এবং জ্ঞ বলতে পুরুষ তত্ত্বকে বোঝানো হয়। অবশিষ্ট তেইশটি তত্ত্ব হলো ব্যক্ত। সাংখ্য মতানুসারে পুরুষ হল নিষ্ক্রিয় উদাসীন এবং অকর্তা। কিন্তু প্রকৃতি তার সম্পূর্ণ বিপরীত। পুরুষ নিষ্ক্রিয় হলেও প্রকৃতি সক্রিয়। পুরুষ অপরিণামী কিন্তু প্রকৃতি পরিণামী। পুরুষ চেতন কিন্তু প্রকৃতি জড়। বিপরীত ধর্মবিশিষ্ট হওয়া সত্ত্বেও প্রকৃতি ও পুরুষ উভয়ে একে অপরের সান্নিধ্যে এই জগতের সৃষ্টি করে থাকে। মহদাদি ২৩টি তত্ত্বের মূলে রয়েছে প্রকৃতি। প্রকৃতি ও পুরুষের সান্নিধ্যের ফলে প্রকৃতি যেমন নিজেকে চেতন বলে মনে করে তেমন পুরুষও নিজেকে কর্তা বলে মনে করে এবং বন্ধনদশা প্রাপ্ত হয়। যখন পুরুষ ও প্রকৃতির বিবেকজ্ঞান বা ভেদজ্ঞান উৎপন্ন হয় তখনই তা মুক্তি বা অপবর্গের কারণ হয়। সাংখ্যদর্শনে পুরুষের ভোগ এবং মুক্তি-এই উভয় উদ্দেশ্য সাধনের জন্য প্রকৃতি জগৎ সৃষ্টি করে। তবে তত্ত্বতঃ পুরুষের বন্ধন হয় না তাই মুক্তি হয় না। প্রকৃতিই পুরুষের সান্নিধ্যে এসে বদ্ধ হয়, সংসরণ করে এবং মুক্ত হয়। “সংসরতি বধ্যতে মুচ্যতে চ নানাশ্রয়া প্রকৃতিঃ”[1]। সাংখ্যদর্শনে জগৎ সৃষ্টির রহস্য উন্মোচনের চেষ্টা করা হয়েছে এবং বন্ধন থেকে মুক্তির উপায়ের আলোচনা করা হয়েছে। প্রমাণের দ্বারা এই তত্ত্বগুলি সিদ্ধির জন্যই সাংখ্যদর্শনের আলোচনা করা হয়েছে।

ভারতীয় দর্শন অনুসারে তত্ত্বজ্ঞান লাভের মাধ্যম হলো প্রমাণ। এই কারণে প্রত্যেক দর্শনেই প্রমাণের গুরুত্ব স্বীকার করা হয়েছে। তবে দর্শনগুলিতে প্রমাণের সংখ্যাভেদ লক্ষ্য করা যায়। চার্বাকমতে প্রমাণ একটি, তা হল প্রত্যক্ষ। বৌদ্ধ ও বৈশেষিকদের মতে প্রমাণ দুটি-প্রত্যক্ষ ও অনুমান। সাংখ্যমতে প্রমাণ তিনটি-প্রত্যক্ষ, অনুমান ও শব্দ। নৈয়ায়িকরা চারপ্রকার প্রমাণের কথা বলেছেন— প্রত্যক্ষ, অনুমান, উপমান ও শব্দ। প্রভাকর মীমাংসকরা এই চারটি প্রমাণ এবং

অর্থাপত্তি সহ পাঁচটি প্রমাণের কথা বলেন। কুমারিলভট্ট অনুসারী মীমাংসকগণ এবং বৈদান্তিকগণ পূর্বের পাঁচটি প্রমাণের সাথে অনুপলব্ধি নামক প্রমাণকে অন্তর্গত করে ছয়টি প্রমাণ স্বীকার করেছেন। সাংখ্যদর্শনে ব্যক্ত, অব্যক্ত এবং জ্ঞ-এই তিন প্রকার প্রমেয় রয়েছে। "প্রমেয়সিদ্ধিঃ প্রমাণাদ্ধি"[2]। প্রমাণের দ্বারাই প্রমেয়সিদ্ধি হয়। সকল দার্শনিকই প্রমেয়সিদ্ধির জন্য প্রমাণের প্রয়োজনীয়তা স্বীকার করেছেন। প্রকৃতি ও পুরুষের বিবেকজ্ঞান প্রাপ্ত করার সাক্ষাৎ উপায় হল প্রমাণ। "প্রমাকরণং প্রমাণং" অথবা "প্রমীয়তেঽনেন ইতি প্রমাণম্"-এই ব্যুৎপত্তি অনুসারে প্রমা বা যথার্থ জ্ঞানের সাধনকে প্রমাণ বলা হয়। সুতরাং, এখানে প্রমাতা, প্রমেয়, প্রমাণ ও প্রমা সম্পর্কে জানা প্রয়োজন। প্রমাতা অর্থাৎ যিনি জ্ঞান প্রাপ্ত করেন সেই চেতন পুরুষকে সাংখ্যদর্শনে প্রমাতা বলা হয়েছে। প্রমেয় হল জ্ঞাতব্য বিষয়, যে বিষয় সম্পর্কে পুরুষ জ্ঞান লাভ করে। সাংখ্যদর্শনের ২৫টি তত্ত্বকে প্রমেয় বলা হয়। যার দ্বারা প্রমেয় বস্তুর যথার্থ স্বরূপ সম্পর্কে জ্ঞান লাভ হয় তাই হল প্রমাণ। প্রমাণই হল মুখ্যতম সাধন। 'প্রমাণ' বলতে 'প্রমার করণ' চক্ষুরাদিকে বোঝানো হয়।

মীমাংসক কুমারিল ভট্ট শ্লোকবার্তিকে প্রমার লক্ষণে বলেছেন— "তস্মাদ্ দৃঢ়ং যদুৎপন্নং নাপি সংবাদমৃচ্ছতি। জ্ঞানান্তরেণ বিজ্ঞানং তৎপ্রমাণং প্রতীয়তাম্"[3]॥ অর্থাৎ, কোন সংশয়ভিন্ন জ্ঞান যদি পূর্ববর্তী অন্য জ্ঞানের দ্বারা বাধিত না হয়, সেই জ্ঞানই প্রমাণ বা প্রমা। তাৎপর্য, যে জ্ঞানে কোন অনধিগত বিষয়ের জ্ঞান হয় এবং অন্য জ্ঞানের দ্বারা যে জ্ঞান বাধিত হয় না, সেই জ্ঞান হল প্রমা বা যথার্থ জ্ঞান। পূর্বে অজ্ঞাত কোন বিষয় সম্পর্কে সম্যক পরিচয় হলো প্রমা বা যথার্থ জ্ঞান। পূর্বানুভূত বিষয়ের জ্ঞান প্রমা নয়। এই যথার্থ জ্ঞান অন্য কোন জ্ঞানের দ্বারা বাধিত বা মিথ্যা প্রমাণিত হতে পারে না। অতএব, কুমারিল ভট্ট মতে প্রমার লক্ষণ যাথার্থ্য এবং অনধিগতত্ব বা অভিনবত্ব। মানমেয়োদয়কার নারায়ণ ভট্ট প্রমার লক্ষণে বলেছেন-"অজ্ঞাতো যঃ তত্ত্বার্থঃ"[4] অর্থাৎ, অজ্ঞাত পদার্থের তত্ত্বার্থজ্ঞানই প্রমা। 'অজ্ঞাত' পদটির ব্যাখ্যা দিতে গিয়ে নারায়ণ ভট্ট আরো বলেন "অজ্ঞাতপদেনাত্র জ্ঞাতবিষয়য়োঃ স্মৃত্যনুবাদয়োর্নিরাসঃ"[5]। অর্থাৎ, 'অজ্ঞাত' পদের দ্বারা স্মৃতি ও অনুবাদরূপ অপ্রমার ব্যাবৃত্তি করা হয়েছে। যেহেতু স্মৃতি জ্ঞাতবিষয়ক, অজ্ঞাতবিষয়ক নয় অর্থাৎ, স্মৃতি দ্বারা জ্ঞাতা কোন নতুন বিষয়ের সাথে পরিচিত হয় না, সেইহেতু স্মৃতিকে প্রমা বলা যায় না। কারণ, প্রমার বিষয় পূর্বানুভূত এবং পূর্বানুভূত বিষয়ের জ্ঞান প্রমা নয়। ন্যায়-বৈশেষিক এবং প্রভাকরও স্মৃতিকে প্রমা বলে গ্রহণ করেননি। প্রকরণপঞ্চিকায় এ বিষয়ে বলা হয়েছে— "প্রমাণমনুভূতিঃ বা স্মৃতেরন্যা ন সা স্মৃতিঃ। ন প্রমাণং স্মৃতিঃ পূর্বপ্রতিপত্তিব্যপেক্ষণাৎ"[6]॥ অর্থাৎ, স্মৃতির লক্ষণ অনুভূতি এবং তা পূর্বাপ্রতিপত্তি বা পূর্বানুভব সাপেক্ষ বলে স্মৃতি প্রমা নয়। অপরপক্ষে, অনুবাদ হল এক শব্দের স্থানে অন্য শব্দ অথবা এক ভাষার স্থানে অন্য ভাষার কথন। অনুবাদ সর্বদা পূর্বজ্ঞাত, এটি কোন অজ্ঞাত বস্তুর প্রকাশক নয় অথবা কোন প্রমেয়কেও প্রাপ্তি করে না। তাই অনুবাদ প্রমা নয়।

ন্যায়-বৈশেষিক মতে প্রমার লক্ষণ হলো যথার্থ অনুভব। 'ন্যায়কুসুমাঞ্জলি'তে প্রমার লক্ষণে বলা হয়েছে-"যথার্থানুভবো মানমনপেক্ষতয়েষ্যতে"[7]। অর্থাৎ, যথার্থ অনুভবত্বই প্রমাত্ব। কিন্তু স্মৃতিরূপ জ্ঞান নিশ্চয়াত্মক হলেও, তা অনুভব না হওয়ায় তাকে প্রমা বলা যায় না। ন্যায়মতে, "সংস্কারমাত্রজন্যং জ্ঞানং স্মৃতিঃ"[8]। অর্থাৎ, স্মৃতি কেবলমাত্র সংস্কার থেকে উৎপন্ন জ্ঞান। পূর্বে কোন প্রমাণ দ্বারা অধিগত বিষয়ের পরবর্তীকালে সেই বিষয়ের অ-সাক্ষাতে সংস্কারজন্য যে স্মরণজ্ঞান, তাই স্মৃতি। কিন্তু এক্ষেত্রে সেই স্মরণের কারণ যে পূর্বানুভব তা স্মৃতি থেকে পৃথক-"তদভিন্নং জ্ঞানং অনুভবঃ"[9] অর্থাৎ, স্মৃতি ভিন্ন জ্ঞান হল অনুভব।

পারিভাষিক অর্থে 'প্রমাণ' বলতে 'প্রমার করণ'কে বোঝানো হয়। প্রমার লক্ষণে করণ শব্দের উল্লেখ রয়েছে। এই করণ শব্দের অর্থ কি? করণ কারণের থেকে ভিন্ন। ন্যায়দর্শনে করণ এবং কারণের মধ্যে সুস্পষ্ট প্রভেদের বর্ণনা দেওয়া হয়েছে। ন্যায়মতে "ব্যাপারবৎ অসাধারণং কারণং করণম্"[10] অর্থাৎ যে অসাধারণ কারণ ব্যাপারবিশিষ্ট হয়ে কার্যজনক হয়, তাকে করণ বলা হয়।

যেমন-পটোৎপত্তিতে তুরী, বেমা, তন্তু, তন্তুবায়, তন্তুসংযোগ অপেক্ষিত। তুরী, বেমা প্রভৃতি কারণ তন্তুসংযোগরূপ ব্যাপারবিশিষ্ট হয়ে পটাত্মক কার্যের জনক হয়। এই অর্থে 'প্রমার করণ' বা 'প্রমাণ' মানে প্রত্যক্ষ অনুমানাদি যথার্থজ্ঞানের উৎস। প্রত্যক্ষই প্রত্যক্ষপ্রমার কারণ, অনুমানই অনুমানমূলক প্রমার কারণ ইত্যাদি। কিন্তু 'প্রমাণ' শব্দটি সবসময় শুধুমাত্র এই নির্দিষ্ট পারিভাষিক অর্থে ব্যবহৃত হয়নি। অনেক সময় প্রমা বা যথার্থজ্ঞান অর্থেও তা ব্যবহৃত হয়েছে। প্রমা শব্দে 'প্র' উপসর্গটির অর্থ হল প্রকৃষ্ট বা যথার্থ এবং 'মা' হলো জ্ঞানের প্রতীক। সুতরাং, প্রমার অর্থ হলো যথার্থ জ্ঞান, এই যথার্থ জ্ঞান মিথ্যা, সংশয়, বিরুদ্ধ ও তর্কজ্ঞান থেকে ভিন্ন— "যথার্থানুভবঃ প্রমা"। এভাবে প্রমার যে -যথার্থত্ব বা সত্যতা, তাকে বলা হয়েছে প্রামাণ্য বা প্রমাত্ব। পক্ষান্তরে অযথার্থ জ্ঞান হল ভ্রমজ্ঞান বা অপ্রমা, যা অপ্রামাণ্য।

তবে, সাংখ্যদর্শনে ভ্রমজ্ঞান স্বীকার করা হয়নি। ইন্দ্রিয় দ্বারা স্বচ্ছ ও নির্মল বুদ্ধিতত্ত্ব কোনও বাহ্যবিষয়ের সাথে সম্বন্ধযুক্ত হয়ে সেই বিষয়াকার ধারণ করে। অর্থাৎ, ইন্দ্রিয়ার্থসম্বন্ধাদির সহায়ে বুদ্ধিবৃত্তি বহির্গমন করে ঘট-পটাদির বিষয়াকার ধারণ করে। এইভাবে, বুদ্ধির বিষয়াকারে পরিণত হওয়াকে বুদ্ধিবৃত্তি বলা হয়। বুদ্ধি প্রকৃতির কার্য হওয়ায় পরিণামশীল। পরিণামশীল হওয়ায় বুদ্ধি সকল সন্নিকৃষ্ট বিষয়কেই ইন্দ্রিয় দ্বারা গ্রহণ করতে থাকে। অর্থাৎ, বুদ্ধি বিষয়াকার যুক্ত হতে থাকে। এই বৃত্তি জ্ঞানরূপ। প্রত্যক্ষজ্ঞানের ক্ষেত্রে সাক্ষাৎভাবে ইন্দ্রিয়ার্থসম্বন্ধের দ্বারা চিত্তবৃত্তি সম্পন্ন হয়, কিন্তু অনুমিতির ক্ষেত্রে ব্যাপ্তিজ্ঞান এবং শাব্দবোধের ক্ষেত্রে শ্রুত পদের অর্থজ্ঞান দ্বারা চিত্তবৃত্তি সম্পন্ন হয়। যেমন— পর্বতে ধূম দৃশ্যমান হলে ধূম ও বহ্নির ব্যাপ্তিজ্ঞান স্মরণ করে, বহ্নির আকারে চিত্তবৃত্তি হয় এবং শাব্দবোধের ক্ষেত্রে অন্যের উচ্চারিত শব্দ শ্রবণেন্দ্রিয়ের দ্বারা গ্রহণপূর্বক প্রথমে পদজ্ঞান হয়, তৎপশ্চাৎ সেই বিষয়ের স্মরণ করে চিত্ত সেই বিষয়াকার ধারণ করে। সুতরাং, প্রত্যক্ষ, অনুমিতি অথবা শাব্দবোধের মূলে চিত্তবৃত্তি ভিন্ন জ্ঞান উৎপন্ন হতে পারে না। সাংখ্যপ্রবচন ভাষ্যেও বলা হয়েছে "অত্রেয়ং প্রক্রিয়া। ইন্দ্রিয় প্রণালীকয়ার্থসন্নিকর্ষেণ লিঙ্গজ্ঞানাদিনা বাদৌ বুদ্ধেরর্থাকারা বৃত্তির্জায়তে"[11]। সুতরাং সাংখ্যপ্রক্রিয়া অনুসারে ভ্রমজ্ঞান সম্ভব নয়। সাংখ্যমতে রজ্জুতে সর্পজ্ঞান হল দুটি ভিন্ন বিষয়ের ভিন্ন ভিন্ন জ্ঞান। রজ্জু হল প্রত্যক্ষাত্মক জ্ঞান এবং সর্প স্মরণাত্মক জ্ঞান।

সাংখ্যমতানুসারে বস্তুত জ্ঞান ও চৈতন্য অভিন্ন এবং চৈতন্য বা পুরুষ হলো নিত্য, স্বপ্রকাশ। তাহলে বিষয়ের স্মরণাত্মক প্রকাশও চৈতন্যস্বরূপ বলে স্বীকৃত হবে। আর জ্ঞান যেহেতু জড়পদার্থ নয় তাহলে প্রমাজ্ঞানও চৈতন্যস্বরূপ বলে পরিগণিত হবে। অতএব তা প্রমাণজন্য কীরূপে হবে? সাংখ্যাচার্যগণ এই আশঙ্কার সমাধান করে বলেছেন, প্রমাজ্ঞান হল পুরুষের প্রতিবিম্ব দ্বারা উদ্ভাসিত চিত্তবৃত্তি। পুরুষ নিত্য হলেও তার অভিব্যাঞ্জক চিত্তবৃত্তি অনিত্য, তাই চিত্তবৃত্তিতে অভিব্যাক্ত চৈতন্যও অনিত্য। এই কারণে প্রমার লক্ষণে চিত্তবৃত্তির উল্লেখ করা হয়েছে।

সাংখ্যসূত্রে প্রমা সম্পর্কে বলা হয়েছে, "দ্বয়োরেকতরস্য বাপ্যসন্নিকৃষ্টার্থপরিচ্ছিত্তিঃ প্রমা তৎসাধকতমং যৎ তৎ ত্রিবিধং প্রমাণম্"[12] অর্থাৎ, পূর্বে অনধিগত অর্থের অবধারণ বা স্বরূপনিশ্চয় হল প্রমা, প্রমার সাধন হল প্রমাণ। প্রমাণ তিন ধরণের-প্রত্যক্ষ, অনুমান এবং শব্দ। সাংখ্যকারিকায় প্রমা সম্পর্কে বিশেষ কিছু বলা না হলেও টীকাকারগণ প্রমার সংজ্ঞা দিয়েছেন। বাচস্পতি মিশ্রের মতে— "অসন্দিগ্ধাবিপরীতানধিগতবিষয়া চিত্তবৃত্তিঃ। বোধশ্চ পৌরুষেয়ঃ ফলং প্রমা, তৎ সাধনং প্রমাণমিতি"[13]। অর্থাৎ, অসন্দিগ্ধ, অবিপরীত, অনধিগত বিষয়ের আকারে আকারিত যে চিত্তবৃত্তি, তাকে প্রমাণ বলে। এরূপ চিত্তবৃত্তিবিশিষ্ট চিত্তে প্রতিবিম্বিত যে পৌরুষেয় বা পুরুষনিষ্ঠ বোধ, তাই প্রমাণের ফল বা প্রমা। এখানে 'অসন্দিগ্ধ' অর্থ সংশয়শূন্য, 'অবিপরীত' অর্থ অবাধিত এবং 'অনধিগত' অর্থ অজ্ঞাত বিষয়। সুতরাং এখানে অসংশয় দ্বারা সংশয়, অবিপরীত দ্বারা ভ্রম ও অনধিগত দ্বারা স্মৃতিতে অতিব্যাপ্তির বারণ করা হয়েছে।

বাচস্পতি মিশ্র কৃত লক্ষণে পূর্বে প্রমাণ নিরূপণ করে তৎপশ্চাৎ প্রমার লক্ষণ নিরূপণ করা

হয়েছে। এখানে চিত্তবৃত্তি থেকে যে পৌরুষেয় বোধ, তাকে প্রমা বলা হয়েছে। কিন্তু অকর্তা, অভোক্তা, অপরিণামী, কূটস্থ পুরুষকে তত্ত্বতঃ প্রমাতা বলা যায় না। সুতরাং, চিত্তবৃত্তিতে অভিব্যক্ত চৈতন্যকে যেমন পুরুষনিষ্ঠ বলা যায় না। এর উত্তরে সাংখ্যাচার্য্যগণ বলেছেন, চিত্ত বা বুদ্ধি হল অচেতন প্রকৃতির পরিণামস্বরূপ। তাই, বিষয়াকারে আকারপ্রাপ্ত বুদ্ধিবৃত্তিও অচেতনই হবে। বুদ্ধিতত্ত্ব অচেতন বলে বুদ্ধির পরিণামস্বরূপ সুখ-দুঃখাদিও অচেতন হবে। অপরদিকে, সাংখ্যমতে চেতন পুরুষ সুখ-দুঃখের অনুভবকারী অথচ চেতন পুরুষ কর্তৃত্ব-ভোক্তৃত্ববিহীন, নির্গুণ[14]। এক্ষেত্রে, সাংখ্যসিদ্ধান্তে অসামঞ্জস্য উৎপন্ন হয়। এই সমস্যার সমাধানকল্পে সাংখ্যদার্শনিকগণ বলেছেন, বিষয়াকারে আকারপ্রাপ্ত বুদ্ধিবৃত্তিতে যখন পুরুষ প্রতিবিম্বিত হয়, তখন বুদ্ধিবৃত্তি উদ্ভাসিত হয় এবং ঐ বিষয়ের জ্ঞান বা উপলব্ধি হয়। সাংখ্যমতে বুদ্ধিবৃত্তি ও বিষয় উভয়ই জড় পদার্থ হওয়ায় চৈতন্যস্বরূপ পুরুষের প্রতিবিম্বন ব্যতীত পুরুষ বা আত্মার বোধরূপ উপলব্ধি সম্ভব নয়। এইকারণে বুদ্ধিবৃত্তিকে জ্ঞানের করণ এবং পুরুষের উদ্ভাসিত বুদ্ধিবৃত্তিকে জ্ঞান বলা হয়। বুদ্ধি এই সকল গৃহীত বিষয় চেতন পুরুষকে অর্পণ করে। ফলে চেতন পুরুষ বুদ্ধিবৃত্তিস্থিত সুখ-দুঃখাদির আশ্রয়রূপে এবং বুদ্ধিবৃত্তি চেতনরূপে প্রতীত হয়। এই প্রতীতিকে 'বোধ' বলা হয় এবং এই বোধকে 'প্রমা'ও বলা হয়। দর্পণে সূর্যের প্রতিবিম্ব প্রতিফলিত হলে সেই দর্পণের নিজস্ব তেজ না থাকলেও দর্পণে প্রতিবিম্বিত সূর্যের দ্বারা তেজস্বী রূপে অনুভূত হয় সেই প্রকার উদাসীন পুরুষে বুদ্ধির কর্তৃত্ব ভোক্তৃত্ব প্রতীয়মান হয়[15]।

প্রমাজ্ঞানের ক্ষেত্রে আচার্য বাচস্পতি মিশ্রের মতের সাথে বিজ্ঞানভিক্ষুর মতের কিছুটা সামঞ্জস্য লক্ষ্য করা গেলেও কিছু পার্থক্যও রয়েছে। বুদ্ধিবৃত্তিতে কর্তৃত্বাদিবিহীন নিষ্ক্রিয় পুরুষ প্রতিবিম্বিত হলে বুদ্ধিবৃত্তি চেতনরূপে এবং পুরুষ কর্তৃত্বাদির আশ্রয়রূপে প্রতিভাত হয়— এই বিষয়ে আচার্য বাচস্পতি মিশ্রের সাথে বিজ্ঞানভিক্ষু একমত। কিন্তু বিজ্ঞানভিক্ষু মতে, বুদ্ধিবৃত্তিতে পুরুষ প্রতিবিম্বিত হলে বুদ্ধিবৃত্তি চেতনরূপে প্রতীত হয়, এই প্রতিবিম্বের দ্বারা পুরুষ অনুগৃহীত হয় না। তেমনই, পুরুষকে কর্তৃত্বাদির আশ্রয়রূপে প্রতিভাত হতে হলে চেতন পুরুষে বুদ্ধিবৃত্তির প্রতিবিম্বন স্বীকার করতে হবে। বিজ্ঞানভিক্ষু সাংখ্যসূত্রের ভাষ্যে বলেছেন পুরুষ ও বুদ্ধির পরস্পরের প্রতি অন্যোন্য প্রতিবিম্ব পড়ে— "তস্মাদচৈতন্যচৈতন্যয়োরন্যোন্যবিষয়তারূপো-ঽন্যোন্যস্মিন্নন্যোন্যপ্রতিবিম্বঃ সিদ্ধঃ"[16]। যেমন— যখন চক্ষু দ্বারা কোন বিষয়কারের গ্রহণ হয় তখন চক্ষু সেই বিষয়ের আকারে আকারিত হয়। কিন্তু চক্ষুর সাথে সংযুক্ত হলে অনেক বিষয় চক্ষুর আকারে আকারিত হয় না। সুতরাং, পুরুষেও বৃত্তিবিশিষ্ট বুদ্ধির প্রতিবিম্বন স্বীকার করতে হবে, না হলে পুরুষের পক্ষে কর্তৃত্বাদির গ্রহণ সম্ভব হবে না। এক্ষেত্রে বাচস্পতি মিশ্র দৃষ্টান্ত উপস্থাপন করে বলেছেন— সরোবরের জলে আকাশস্থ চন্দ্রের প্রতিবিম্ব দৃষ্ট হয়, কিন্তু আকাশস্থ চন্দ্রে সরোবরের জলের প্রতিবিম্ব দৃষ্ট হয় না। জলগত চন্দ্রের প্রতিবিম্বে জলের স্বকীয় ধর্ম চাঞ্চল্য মালিন্যাদি আরোপিত হয়। এবং চন্দ্রগত প্রকাশত্বাদি ধর্ম জলে আরোপিত হয়। আকাশস্থিত চন্দ্র শুদ্ধই থাকে। তেমনই বুদ্ধিবৃত্তিতে পুরুষের প্রতিবিম্ব স্বীকার করলেই চেতন পুরুষ বুদ্ধিবৃত্তিস্থিত সুখদুঃখাদির আশ্রয়রূপে প্রতিভাত হতে পারে। পৃথকভাবে পুরুষে বুদ্ধিবৃত্তির প্রতিবিম্ব স্বীকারের প্রয়োজন হয় না।

উপরোক্ত আলোচনা থেকে বোঝা যায়, অপরিণামী, অকর্তা, কূটস্থ পুরুষে ব্যবহারতঃ কর্তৃত্ব ভোতৃত্ব আরোপ হয়। সাংখ্যমতে মিথ্যাজ্ঞান বা ভ্রম জ্ঞান স্বীকৃত না হলেও পরস্পরের সাথে পরস্পরের স্বরূপত এবং ধর্মতঃ ভেদাগ্রহ স্বীকৃত হয়েছে। কিন্তু এখানে আশঙ্কা উৎপন্ন হয়, দুটি ভিন্ন স্বরূপবিশিষ্ট বস্তুর মধ্যে পরস্পরিক সংমিশ্রণাত্মক প্রত্যয় উৎপন্ন হয় কীরূপে? এই আশঙ্কার উত্তরে সাংখ্যদার্শনিকগণ বলেন, এই পারস্পরিক ভেদাগ্রহের মূল কারণ অবিদ্যা। "বিপর্যয়ঃ অজ্ঞানমবিদ্যা, সাঽপি বুদ্ধিধর্মঃ"[17]। সাংখ্যসম্মত অবিদ্যা তমোগুণেরই অবস্থা, বেদান্তের অবিদ্যার ন্যায় অনির্বাচ্য তত্ত্ব নয়[18]। কিন্তু ভেদাগ্রহ স্বীকৃত হলেও ভ্রমজ্ঞানের স্বীকার করা হয়নি কেন?

কোনো দার্শনিক মনে করেন এখানে জ্ঞানের দ্বারা রজ্জু সর্পরূপে প্রকাশিত হলেও, প্রকৃত সর্পের অনুপস্থিতিতে তা ব্যভিচারী জ্ঞান হবে। এটি ভ্রম বা মিথ্যা জ্ঞান। কিন্তু মিথ্যা জ্ঞানটি মিথ্যা কিনা তা জানার জন্য অন্য একটি জ্ঞানের প্রয়োজন। ভ্রমজ্ঞান উৎপন্ন হওয়ার সময় জ্ঞাতা তার জ্ঞানে প্রকাশিত বিষয়কেই প্রত্যক্ষ করে, তাই সে সেই সময়ে জ্ঞানটিকে মিথ্যা বলে বুঝতে পারে না। যখন দৃষ্ট বিষয়টির নিকটে উপস্থিত হয়, তখন সর্পরূপে প্রতীয়মান বস্তুটির বদলে রজ্জু জ্ঞান উৎপন্ন হয় এবং পূর্ব জ্ঞানকে ভ্রম জ্ঞান বলে বুঝতে পারে। কিন্তু সাংখ্যমতে ভ্রমজ্ঞানের অঙ্গীকার করা হয়নি। তাঁদের মতে এখানে দুটি জ্ঞান উৎপন্ন হয়।

সাংখ্যমতে জ্ঞান স্বপ্রকাশ। যা স্বপ্রকাশ তাই জ্ঞান বা চৈতন্য। প্রকৃতপক্ষে স্বপ্রকাশ, চৈতন্যরূপ, নিত্য পুরুষই হল জ্ঞানস্বরূপ। পুরুষের উদ্ভাসিত বুদ্ধিবৃত্তিকে ব্যবহারিক জ্ঞান রূপে স্বীকার করা হয়। সাংখ্যমতে সমস্ত জ্ঞানই যথার্থ জ্ঞান। কিন্তু প্রকৃত বিচারে সাংখ্য ভ্রমজ্ঞানকে সম্পূর্ণতঃ অস্বীকার করতে পারে না। জগৎকে মিথ্যা না বললেও বুদ্ধিবৃত্তিতে পুরুষ প্রতিবিম্বিত হওয়ার ফলে পুরুষ যে নিজেকে 'আমি কর্তা', 'আমি ভোক্তা' বলে মনে করে, সেটাকে ভ্রমজ্ঞানই বলতে হবে। এই ভ্রমজ্ঞান না হলে সাংখ্যমতে মুক্তি হয় না।

Endnotes

1. সাংখ্যকারিকা-৬২
2. সাংখ্যকারিকা-৪
3. শ্লোকবার্তিক, চোদনাসূত্রম্-৮০
4. মানমেয়োদয়-৩
5. মানমেয়োদয়-৩
6. প্রকরণপঞ্চিকা
7. ন্যায়কুসুমাঞ্জলি-৪/১
8. তর্কসংগ্রহ
9. তত্রৈব
10. তত্রৈব
11. প্রবচনভাষ্য, সাংখ্যসূত্র-১/৮৭
12. সাংখ্যসূত্র-১/৮৭
13. সাংখ্যতত্ত্বকৌমুদী, সাংখ্যকারিকা-৪
14. "তস্মাচ্চ বিপর্য্যাসাৎ সিদ্ধং সাক্ষিত্বমস্য পুরুষস্য। কৈবল্যং মাধ্যস্থ্যং দ্রষ্টৃত্বমকর্তৃভাবশ্চ"॥ সাংখ্যকারিকা-১৯
15. "তস্মাত্তৎসংযোগাদচেতনং চেতনাবদিব লিঙ্গম্। গুণকর্তৃত্বে চ তথা কর্তেব ভবত্যুদাসীনঃ"॥ সাংখ্যকারিকা-২০
16. প্রবচনভাষ্য, সাংখ্যসূত্র-১/৮৭
17. সাংখ্যকারিকা-৪৬
18. "এষ প্রত্যয়সর্গো বিপর্যয়াশক্তিতুষ্টিসিদ্ধ্যাখ্যঃ। গুণবৈষম্যবিমর্দাৎ, তস্য চ ভেদাস্তু পঞ্চাশৎ"॥ সাংখ্যকারিকা-৪৬

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- সপ্ততীর্থ, ভট্টাচার্য অধ্যাপক বিধুভূষণ, সাংখ্যদর্শনের বিবরণ, কলকাতা: পশ্চিমবঙ্গ রাজ্য পুস্তক পর্ষৎ, প্রথম প্রকাশ; ১৯৮৪, পুনর্মুদ্রণ; ২০০৮
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প্রাচীন সাহিত্যের আলোকে যোগ-বিয়োগের তাত্ত্বিক এবং বাস্তবসম্মত একটি পর্যবেক্ষণ

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Abstract: গণিত শাস্ত্রে যোগ -বিয়োগ অত্যন্ত সাধারণ বিষয়। এটি সকলকেই কমবেশি জানতে হয়। শুধু মানুষ নয় পশু, পক্ষী, কীটপতঙ্গ সকলেই জানে। পদ্ধতিগত বা শ্রেণিগত বৈশিষ্ট্যে আধিক্য-হানি বিষয়গুলিই মনুষ্যেতরদের পরিলক্ষিত হয়। মানুষ সামাজিক জীব আর সাহিত্য সামাজিক ঘটনার আলোকসজ্জা। তাই প্রাচীন সাহিত্যে যোগ বিয়োগকে ধারণাগত বিশ্লেষণ করে জীবন যন্ত্রণার হিসেব-নিকেশ বের করেছেন। পারস্পরিক বৈপরীত্য প্রক্রিয়ার সংমিশ্রণে হিসেব-নিকেশ দেখিয়েছেন। এখানে কোন সংখ্যা নেই তবে অংক রয়েছে। কিছু যোগ হলে কিছু বিয়োগ হবেই। যোগ বিয়োগের খেলায় আমরা শুধু দেখতে পাই উন্নতি-অবনতি। কিন্তু আমাদের দৃষ্টিগোচর হয় না ইন্দ্রিয়ের যোগ-বিয়োগ, প্রেম-বিরহের যোগ-বিয়োগ, সুখ-দুঃখের যোগ-বিয়োগ বা ষডরিপুর যোগ-বিয়োগ প্রভৃতি। তাই মানুষের প্রয়োজন সুস্থ সাবলীলভাবে বেঁচে থাকতে গেলে যোগ-বিয়োগের এই খেলাটি সৎ ভাবে খেলতে হবে এবং জয়ের জন্য সচেষ্টা হতে হবে। এই খেলায় সত্ত্ব, রজ, তমগুন রয়েছে তবে মালিকের আদেশ ছাড়া চালক যেমন গাড়ি চালাতে পারে না। তেমনি গুনগুলিও মানুষের মানসিকতার উপরেই নির্ভর করে।

Keywords: যোগ-বিয়োগ, তৃষ্ণা-বিতৃষ্ণা, ইন্দ্রিয়জয়, শ্রীমদ্ভগবদ্গীতা, জ্ঞানী-মূর্খ, যোগসূত্র, ক্রিয়াযোগ।

যোগ শব্দের সাধারণ অর্থ যা আমরা সকলে বুঝি তা হল যুক্ত করা (Edition) অর্থাৎ 2+2= 4 বা 4+5= 9 এটি গণিতশাস্ত্র মতে। এইরকম ভাবে 5-3= 2 বা 2-2=0 এই হচ্ছে বিয়োগ। এই যোগ এবং বিয়োগ খুব সাধারন মনে হলেও এটি একটি অসাধারণ কৌশল। নিয়মটি এতই সাধারণ যে একজন শিশুও যোগ বিয়োগ অতি সহজেই বুঝতে পারে। তাকে একটি রঙিন বল দিলে যে আনন্দ হবে দুটি বল দিলে আরো একটু বেশি আনন্দিত হবে। আবার ধারণাগত বিশ্লেষণ করলে কিছু কিছু পশু পক্ষীদেরও যোগ বিয়োগের জ্ঞান আছে। খাদ্য নিয়েই যেহেতু তাদের একমাত্র বিশেষ চিন্তা তাই পরিমান গত জ্ঞানে তারাও সিদ্ধ।কুকুরের ঝগড়া তো দেখেই অভ্যস্ত একের সাথে আরেক কুকুর যোগ দিলে প্রতিপক্ষ ছুটে পলায়ন করে। সুতরাং সাধারণভাবে যোগ বিষয়টি সকলের জানা আবার এর বিপরীত প্রক্রিয়া বিয়োগ বিষয়টিও অজান্তেই জানা হয়ে যায়। তাহলে পৃথিবীতে সমস্ত প্রাণীই যোগ বিয়োগের খেলাটি জানে। তবে যেহেতু মানুষ অত্যন্ত বুদ্ধিমান প্রাণী সমস্ত কৌশলেই নিপুন সুতরাং এ বিষয়েও এর ব্যতিক্রম নয়। এ তো গেল খুব সাধারণ গণিত শাস্ত্র মতে। তবে সাধারণ বিষয়টির ব্যবহারিক যদি সঠিক পরিস্থিতি বা জায়গাতে প্রয়োগ হয় তাহলে অসাধারণ হয়ে ওঠাও তার কাছে সহজ হয়। সুতরাং বোঝাই যাচ্ছে দেখতে সহজ সাধারণ হলেও কাজ অসাধারণ।

এবার আসি তত্ত্বগত বিশ্লেষনে। আমাদের উন্নতি অবনতির পিছনেও এই যোগ বিয়োগের খেলা আছে, যোগ হতে হতে যেমন সমৃদ্ধ হওয়া যায় তেমনি অন্যদিকে বিয়োগ হতে হতে শূন্যও হওয়া যায়। এখানে দুটি বিষয় কাজ করে একটি স্নেহ অন্যটি বিতৃষ্ণা। স্নেহ বা তৃষ্ণা থাকলে যোগের সম্ভাবনা প্রবল আর বিতৃষ্ণা থাকলে বিয়োগ অবশ্যম্ভাবি। তবে পদ্ধতি মেনে।

অর্থশাস্ত্রকার বলেন ধর্ম অর্থ ও কাম এই ত্রিবর্গের মধ্যে অর্থই প্রধান। কারণ অর্থ থাকলে বাকিদের সেবা সহজ।অর্থ এব প্রধানঃ ইতি কৌটিল্যঃ।অর্থমূলৌ হি ধর্মকামাবিতি।[1] কিন্তু দীর্ঘমেয়াদী শাসনব্যবস্থার জন্য ইন্দ্রিয়জয়ের কথা বলেছেন। তিনি ইন্দ্রিয়জয় বলতে বুঝিয়েছেন— "বিদ্যা-বিনয় হেতুরিন্দ্রিয়জয়ঃ। কামক্রোধ লোভমানমদ হর্ষত্যাগাত্ কার্যঃ। কর্ণত্বগক্ষিজিহ্বাঘ্রাণেন্দ্রিয়ানাং শব্দস্পর্শরূপ রসগন্ধেষু অবিপ্রতিপত্তিরিন্দ্রিয়জয়ঃ, শাস্ত্রানুষ্ঠানংবা। কৃৎস্নং হি শাস্ত্রমিদমিন্দ্রিয়জয়ঃ"।[2] অর্থাৎ ইন্দ্রিয়গুলোকে বশ করে স্বাধীনভাবে যোগ বিয়োগ করতে পারা। রাজা জিতেন্দ্রিয় হবে অর্থাৎ পাঁচটি ইন্দ্রিয়ের নিজস্ব ভোগের বিষয়ে রয়েছে (চোখের ভালো দেখার, কানের ভালো শোনার, নাকের ভালো স্বাদ নেওয়ার এবং ত্বকের সুশীতল স্পর্শের)। সময় মতো যোগ বিয়োগের কথা বলেছেন। উদাহরণস্বরূপ যুদ্ধকালে জিহ্বার কোন কার্যকারিতা থাকে না ,পঞ্চ ইন্দ্রিয়ের একটি ইন্দ্রিয় একেবারেই বিযুক্ত। কিন্তু চক্ষু কর্ণের সংযুক্তি অত্যধিক প্রবল। তবে মহামতি কৌটিল্য ত্রিবর্গের সেবায় একে অপরের বিরোধিতার কথা বলেননি কিন্তু এটা ভাবতেই হয়—কামের যোগ হলে অর্থ বিয়োগ তো হবেই।এপ্রসঙ্গে ভগবান মনুর ইন্দ্রিয়জয় বিষয়ক শ্লোকটি উল্লেখযোগ্য—

"ইন্দ্রিয়াণাং জয়ে যোগং সমাতিষ্ঠেদ্ দিবানিশম্।
জিতেন্দ্রিয়ো হি শক্নোতি বশে স্থাপয়িতুং প্রজা"।।[3]

অভিজ্ঞানশাকুন্তলম্ শৃঙ্গাররসাশ্রয়ী একটি বিখ্যাত নাটক। সেখানে শকুন্তলার বিরহ যোগ থাকায় চক্ষু এবং কর্ণ নামক দুটি ইন্দ্রিয় বিয়োগ হয়ে গেছে। দুর্বাসামুনির আশ্রমে প্রবেশ করা, 'অয়ম্ অহং ভো' বলে ডাক দেওয়া প্রভৃতি কোনো কিছুই শুনতেও পায়নি, দেখতেও পায়নি, চিত্রার্পিতের মত গালে হাত দিয়ে বসে আছে। যার ফলে সে অভিশপ্ত। এখানে একাগ্রতা রয়েছে তবে সামগ্রিকভাবে ক্ষতিকর। প্রত্যেকটি বিষয়ে কিন্তু মনঃসংযুক্তি আছে। ইন্দ্রিয়গুলি মনকে নিয়ে খুব টানাটানি করে, শ্রীমদ্ভগবদ্গীতায় বলা হয়েছে—

"যততো হ্যপি কৌন্তেয় পুরুষস্য বিপশ্চিতঃ।
ইন্দ্রিয়াণি প্রমাথীনি হরন্তি প্রসভং মনঃ"।।[4]

সুতরাং সংযমতা অত্যন্ত প্রয়োজন। পঞ্চইন্দ্রিয়ের দুটি বা তিনটি বিয়োগ করে তিনটি বা দুটির প্রয়োগ হলে কার্যসিদ্ধির সম্ভাবনা অনেক। উদাহরণস্বরূপ ভগবত্ উপাসনার সময় নাসিকা জিহ্বা ত্বক বিয়োগ করে চক্ষু কর্ণের দ্বারা মনোনিবেশ করলে অতি সহজে জ্ঞান অর্জন করা যায় এবং দীর্ঘমেয়াদি হলে একাগ্রতা চরম আকার ধারণ করে।

পথ চলার রাস্তা যেমন বন্ধুর হয় তেমনি জীবনপথও কোথাও উঁচু কোথাও নিচু হয়ে থাকে। তবু উঁচু-নিচুটি দীর্ঘায়িত হলে সমস্যা বোধ হয় না। কুবেরের পদ্মবন রক্ষা যক্ষ ভালোই করছিল। হঠাৎ তার মনে যক্ষপ্রিয়ার চিন্তা প্রবেশ করলে দায়িত্ববোধের বিযুক্তি হল। চরম অভিশপ্ত হলো। আবার লক্ষ্মীস্বয়ম্বর নাটক অভিনয়কালে হঠাৎ উর্বশীর মনে যুক্ত হলো পুরূরবার প্রেম। অভিনয়ের উচ্চারণ ভুলে গেল, পুরুষোত্তমের জায়গায় উচ্চারিত হলো পুরূরবা। সঙ্গে সঙ্গে ভরত মুনির দ্বারা অভিশাপ বর্ষিত হলো। সুতরাং এই যোগ বিয়োগ সবসময় চলতে থাকে কোথাও জেনে কোথাও না জেনে। কিন্তু ফল অবশ্যই জানিয়ে দেবে।[5]

শ্রীমদ্ভগবদগীতার অধ্যায়গুলির নামেই যোগ। কারণ অর্জুন যুদ্ধ করতে না চাইলে কর্তব্য কর্ম থেকে বিরত হলে ধর্মরক্ষা হবে না তাই অর্জুনের ভেতরে যা যুক্ত আছে বা যুক্ত করতে হবে সেই হেতু শ্রীকৃষ্ণের শিক্ষা যুক্ত হয়েছে। প্রথম অধ্যায়ের নাম অর্জুনবিষাদ যোগ এখানে বিষাদের সংযুক্তি, এরপর শ্রীকৃষ্ণ সাংখ্য, কর্ম, জ্ঞান, সন্ন্যাস ইত্যাদি করে 18 টি যোগের শিক্ষা দিয়েছেন। আবার শ্রীকৃষ্ণ যুক্ত ব্যক্তিদের যোগী শব্দেরও প্রয়োগ করেছেন। যোগ না হলে কর্মচঞ্চলের কথা বলেছেন। চঞ্চল মনকে ইন্দ্রিয়ের সংযুক্তি কর্ম সাফল্য এনে দেয় নীতি সম্বলিত অনেক গ্রন্থ রয়েছে, প্রত্যেক গ্রন্থের মূল সুর শ্রীমদ্ভগবদ্গীতার মতই—

"কিং কর্ম কিমকর্মেতি কবয়োহপ্যত্র মোহিতাঃ"।[6]

যোগ বিয়োগ সমগ্র জীবনে ঘটতে থাকবে কিন্তু দেশ কাল পাত্র অবলম্বনে হিসাব-নিকাশ করে নিতে হবে। তা না হলে দুর্ঘটনা অথবা উপভোগের জায়গায় ভোগ করতে হবে। প্রত্যেক ব্যক্তিই অবগত অসৎ পন্থা অবলম্বনে দুর্ভোগ আসে, তবুও নিজস্ব চাহিদাকে বৃদ্ধি করার জন্য চোর চুরি করে দস্যুরা লুঠ করে, হত্যা করে অথবা বলবানেরা দুর্বলদের অত্যাচার করে। পরবর্তীতে ফলভোগ অবশ্যম্ভাবি। বৃদ্ধকালে সুখ বিয়োগ দুঃখ যোগ গীতাতে তাই শ্রীকৃষ্ণ বলেছেন—

"যদা যদা হি ধর্মস্য গ্লানির্ভবতি ভারত।
অভ্যুত্থানম অধর্মস্য তদাত্মানং সৃজাম্যহম্॥
পরিত্রাণায় হি সাধুনাং বিনাশয় চ দুষ্কৃতাম।
ধর্মসংস্থাপনার্থায় সম্ভবামি যুগে যুগে"॥[7]

সত্/ধর্ম = সুখ/শান্তি
অসত্/অধর্ম= দুঃখ/অশান্তি

মনঃসংযুক্তিতে ইন্দ্রিয়সুখের যোগ বিয়োগেই এর মূল কারণ। যদিও রুচিভেদে ভিন্নতা পরিলক্ষিত হয়। শ্রীরামচন্দ্র প্রজাসুখ যুক্ত করতে গিয়ে স্ত্রীসুখকে বিসর্জন দিয়েছিলেন। আবার মহাভারতে পাশার নেশায় পাণ্ডবরা হৃত হয়ে রাজ্যসহ সর্বস্ব বিয়োগ হওয়ার কথাও সকলেই অবগত। যন্ত্রণাময় জীবনে এই যোগ বিয়োগের খেলা সকলের একেবারে জানা থাকলেও ভুল করাটা নিছক অভ্যাসের মতোই। জ্ঞানী পন্ডিতরাও ভ্রান্ত হন। অক্ষসূক্তে কিতব সমস্ত জেনেও জুয়া খেলে ধনসম্পদ যুক্ত করতে গিয়ে সবকিছু বিযুক্ত হয়ে যায়। ধন-সম্পদ আত্মীয় পরিজন সমস্ত কিছু।

দার্শনিক পরিভাষায় বৈপরীত্য ক্রিয়াতে যিনি উদাসীন থাকেন তিনি কি এই খেলাতে অংশগ্রহণ করেন? অর্থাৎ শীত-উষ্ণ, ভালো-খারাপ, সুখ-দুঃখ যাদের মধ্যে উপস্থিত নয় তাদের চাওয়া পাওয়ার কোন বাসনা থাকে না। ইন্দ্রিয়গুলি নিজে থেকেই বশীভূত হয়ে থাকে। সুতরাং বঞ্চনা ও যোজনা দুটোই কি তার কাছে এক? উত্তর অবশ্যই প্রতিকূল হবে। কারণ তারা আবার ধর্মসংযুক্তি ও ভগবতসংযুক্তি তথা সামাজিকভাবে নিজেকে মর্যাদাসংযুক্তি তথা সর্বশেষ মোক্ষপ্রাপ্তির নিমিত্তই এই খেলা স্বীকার করেন। কিন্তু ভগবান শ্রীকৃষ্ণ বলেছেন আমাতে যুক্ত হলে কোন বিয়োগই আর থাকে না। আবার বলেছেন কর্মেই সকলের আশা ফলে নয়। যথানির্দিষ্ট কর্ম করলেই ফলপ্রাপ্তি ঘটে অর্থাৎ ফলযোগ হয় ও তদ্ব্যতিরেকে ফলের অন্তরায় ঘটে। সুতরাং যোগের জন্য হিসেবের প্রয়োজন নেই। কর্ম যোগ হলেই ফল সম্ভব।

কর্মণ্যেবাধিকারস্তে মা ফলেষু কদাচন।
মা কর্মফলহেতুর্ভূর্মা তে সঙ্গোহস্ত্বকর্মণি॥[8]

যদিও আধুনিকভাবে ফল বাস্তবায়নের জন্য পরিকল্পনা প্রয়োজন বলা হয়ে থাকে।

রূপং দেহি, বিদ্যং দেহি, ধনং দেহি, বা জ্ঞানং জলং প্রভৃতির প্রতি লোভে দেবদেবীর কাছে সরাসরি চেয়ে থাকি। এখানে যুক্ত আছে। কিন্তু যুক্তি অত্যন্ত দুর্বল। তবে কোথাও কোথাও দৈবসংযুক্তি অনেকের ফলোলাভকে সহজ করে তোলে। তবে আত্মসন্তুষ্টি ক্ষীণ বলেই মনে হয়। শকুন্তলায় সাথে রাজর্ষি দুষ্মন্তের বিবাহ ভাগ্যের দ্বারাই সম্ভব কিন্তু পরবর্তী সময়ে বিয়োগ হওয়ার সম্ভাবনাও প্রবল। আবার দুর্যোধন হস্তিনাপুরের দখল নিয়ে এলেও অশান্তির ছাপ ছত্রে ছত্রে পাওয়া যায়। এজন্যই অক্ষসূক্তে সবিতৃদেব কিতব কে বলেছেন—

"অক্ষৈর্মা দিব্য কৃষিমিৎ কৃষস্ব রিত্তে রমশ বহু মন্যমানঃ।
তত্র গাবঃ কিতব তত্র জায়া তন্মে বিচষ্টে সবিতায়মর্যঃ।"[9]

অতি লোভ ভালো জিনিস নয়। কৃষিকাজ করে জীবন নির্বাহ কর। সমস্ত হৃত সম্পদ আবার ফিরে আসবে।

একমাত্র জ্ঞান বা বিদ্যায় যুক্ত করে ও আনন্দ পাওয়া যায়। কারণ জ্ঞান দানও জ্ঞানকে দীর্ঘায়ু করে তোলে। জ্ঞানের কোন বিনাশ বা বিয়োগ নেই। বাকি প্রত্যেকটি জায়গাতে যোগ বিয়োগের ভয়ংকর খেলা লেগেই আছে। এবং যার পরিণাম মারাত্মক। এতে সুফল কুফল দুর্বার গতিতে ছুটে চলে। গতি নিয়ন্ত্রণ না রাখলেই বিপদের করালগ্রাসে আত্মাহুতি দিতে হয়। সমতা বা নিয়ন্ত্রণ এ বিষয়ে অত্যন্ত প্রয়োজন। সুষম অভ্যাস দীর্ঘ দিনের সাথী হলে বহুদিন সুস্থভাবে বেঁচে থাকা সম্ভব। অসম অভ্যাস শরীর ও মনকে জীর্ণ ও কলুষিত করে তবে এই হিসেব নিকেশ অতি সত্বর নাও হতে পারে তবে নিয়মানুসারে হতে বাধ্য। কারণ এরো গাণিতিক নিয়ম আছে, জ্ঞানযুক্ত হলে জ্ঞানী, মূর্খতা যুক্ত হলে মুর্খ। মূর্খ বলতে এখানে ভর্তিহরির ভাষায় জ্ঞানলবদূর্বিদগ্ধম কিম্বা প্রতিনিবিষ্টমূর্খজনচিত্তম।[10] অল্প জেনে নিজেকে যারা মহাজ্ঞানী মনে করেন প্রকৃত মূর্খ এরাই। কারণ এরা জ্ঞান আহরণ করতে চান না। তাহলে জ্ঞান বিয়োগ হলে গঙ্গা যেমন স্বর্গ থেকে শিবের মাথায় তারপর হিমালয় পর্বতে তারপর সমুদ্রে এসে বিলীন হয়ে যায় তেমনি মূর্খরাও একইভাবে ধীরে ধীরে অধগতিপ্রাপ্ত হয়।

“শিরং শার্বং স্বর্গাৎ পশুপতিশিরস্তঃ ক্ষিতিধরং
মহীধ্রাদুত্তুঙ্গাদবনিমবনেশ্চাপি জলধিম্।
অধোধো গঙ্গেয়ং পদমুপগতা স্তোকমথবা
বিবেকভ্রষ্টানাং ভবতি বিনিপাতঃ শতমুখঃ”।।[11]

সুতরাং অসৎ তৎক্ষণাৎ প্রাপ্তি অধর্ম অকর্তব্য দিয়ে চাহিদা যুক্ত করে সাময়িক সুখ হয়তো পেতে পারে কিন্তু চিরন্তন সুখের জন্য প্রয়োজন সৎ দীর্ঘমেয়াদি পরিশ্রমের ফল। ধর্ম-কর্তব্য দিয়ে চাহিদা পূরণ যেখানে শারীরিক ও মানসিকভাবে যোগ ও বিয়োগ নিয়ন্ত্রণের মধ্যে থাকবে।

এরপর মহর্ষি পতঞ্জলির বিখ্যাত গ্রন্থ যোগসূত্রের কথাতে আসা যাক। যোগসূত্রে যোগ শব্দটি রয়েছে। যোগের নিমিত্ত সূত্রগুলি সেখানে বর্তমান। বিয়োগের কথা প্রত্যক্ষ বলেননি তবে পরোক্ষভাবে যোগ হলে বিয়োগ অবশ্যই হবে। বিখ্যাত সূত্রটি তার— "যোগশ্চিত্তবৃত্তি নিরোধঃ"।[12] চিত্তবৃত্তির নিরোধই হল যোগ। ব্যাসভাষ্যে বলা হয়েছে— “চিত্তং হি প্রখ্যাপ্রবৃত্তিস্থিতিশিলত্ত্বাত্ ত্রিগুণম্”। সত্ত্বগুণাত্মক (প্রখ্যা) রজগুনাত্মক প্রবৃত্তি আর তমগুণাত্মক স্থিতি। সত্ত্বগুণপ্রধান অবস্থায় চিত্ত ঐশ্বর্য ও বিষয়ের সাথে যুক্ত হওয়ার বাসনা পোষণ করে। তমগুণপ্রধান চিত্ত অধর্ম,অজ্ঞান, অবৈরাগ্য আর অনৈশ্বর্যের প্রতি যুক্ত হয়। রজগুণপ্রধান চিত্তে মোহ গভীরভাবে সংযুক্ত হয় এবং ধর্ম, জ্ঞান, বৈরাগ্য এবং ঐশ্বর্যের প্রতি প্রবল ভাবে উন্মুখ হয়ে পড়ে। প্রত্যেকের মন ইন্দ্রিয় গুলির নিয়ন্ত্রণে। পূর্বেই বলা হয়েছে চক্ষু কর্ণ নাসিকা, জিহবা, ত্বক সকলেই তার নিজস্ব প্রিয় বিষয়ের প্রতি যুক্ত হতে চাই। কিন্তু মনকে সেখানে দ্রবীভূত করতে না পারলে আগ্রহ বিচ্যুতি ঘটে। পতঞ্জলি এইভাবে যোগ দর্শনে আটটি যোগের কথা বলেছেন—

“যমনিয়মাসনপ্রাণায়ামপ্রত্যাহারধারণাধ্যানসমাধেয়োহষ্টাবঙ্গানি”।[13]

যম, নিয়ম, আসন, প্রাণায়াম, প্রত্যাহার, ধারণা, ধ্যান ও সমাধি, প্রত্যেকটি অঙ্গেই স্বানুভূতিতেই কিছু যোগ বিয়োগের কথা বলেছেন। অবশ্যই সুস্থভাবে জীবন পরিচালনার জন্য সু-যোগের এবং অসুস্থভাবকে বাধা দেওয়ার জন্য কুবিয়োগের কথা বলেছেন। পতঞ্জলি আবার তিন ক্রিয়াযোগের কথা বলেছেন— “তপঃ স্বাধ্যায়েশ্বর প্রণিধানানি ক্রিয়াযোগঃ”।[14]

অর্থাৎ তিন ক্রিয়াযোগ হলো তপঃ, স্বাধ্যায় ও ঈশ্বরের শরণাগতি। সাধনাকার্যে এই তিনটি ক্রিয়াযোগ অত্যন্ত গুরুত্বপূর্ণ। আর এই ক্রিয়াযোগের জন্য প্রায় নানা ধরনের অবাঞ্ছিত অপ্রয়োজনীয় সুখ বিয়োগ করতে হয়। সাধারণ কথায় যন্ত্রণাময় জীবন কিন্তু যদি নীতি ও শৃঙ্খলা কে যুক্ত করে পথ চলার অভ্যাস করা হয় তাহলে যন্ত্রণায় প্রলেপ পড়তে বাধ্য। সে যাই হোক, তবে এই যোগ বিয়োগের গোলকধাঁধাঁয় গুলিয়ে না গিয়ে এখন গুণ এবং ভাগের প্রক্রিয়ায় সকলের অভ্যাস করে নিয়েছে। বা আরো জটিল সূত্র প্রয়োগে সাফল্যতা পাচ্ছে। নিঃসন্দেহে 5+5+5+5= 20 তে না গিয়ে

4x5=20 কে পন্ডিত গণ বেছে নিয়েছে। ফলস্বরুপ অনেক জটিলতার সংক্রমণ হয়েছে ঠিকই তবে স্বল্প সময়ে অধিক কর্ম করতে গিয়ে ভ্রান্তির সংমিশ্রণ হতে পারে তা মনে রাখতে হবে। দৃষ্টিও হতে হবে প্রখর চিন্তাশক্তিযুক্ত। আসলে আমরা যা জল নামে দেখি তাতে অন্য চার ভুতের সংমিশ্রণও আছে বা প্রত্যেক ভূতের মধ্যেই প্রত্যেকের সংমিশ্রণ রয়েছে। সেগুলো বিয়োগ করে যোগ করা সঠিক সিদ্ধান্তের পরিচয় বহন করে।

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তাম্রলিপ্ত, প্রাচীন ভারতের কিংবদন্তী বন্দর-নগর

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Abstract: প্রাচীন ভারত, শুধু ভারতীয়দের কাছে নয় বরং সমগ্র বিশ্বের কাছে ছিলো স্বপ্নময় জগৎ। প্রাচীন ভারত তার অর্থনৈতিক সমৃদ্ধি, প্রযুক্তি, অধ্যাত্ম, বহির্বাণিজ্য, রহস্যবাদিতা, সাহিত্য সমস্তক্ষেত্রে ছিলো বিশ্বে অদ্বিতীয়। ভারতের অতীত চর্চায় সেই গৌরবময় অতীতের অগণিত কাহিনী এখনো মৃত্তিকার অবগুণ্ঠনে নতুবা অতিসীমিত পরিসরে আমাদের কাছে বর্তমান। তাম্রলিপ্ত, তেমনি এক বন্দর শহর যেটি বর্তমানে পশ্চিবঙ্গের তমলুক শহর সংলগ্ন রূপনারায়ণ নদীর (হুগলীর উপনদী) তীরে অবস্থিত। যেখান থেকে শত শত বছর ধরে বাণিজ্যতরী পাড়ি দিত প্রাচীন শ্রীলংকা, দক্ষিণ পূর্ব এশিয়া, তিন মহাদেশ ব্যাপী বিস্তৃত রোম সাম্রাজ্য কিংবা আফ্রিকা, সুদূর এশিয়া ও দক্ষিণ-পূর্ব এশিয়া। শুধু এতেই সীমাবদ্ধ ছিলোনা তাম্রলিপ্তের গৌরব, তার সাথে এটি ছিলো ভারতের মিশ্র সংস্কৃতির ধারক ও বাহক। এখান থেকে যেমন বৌদ্ধ সংস্কৃতির বহু নিদর্শন মিলেছে, তেমনি মিলেছে জৈন ও হিন্দু সংস্কৃতির নিদর্শন।

Keywords: তাম্রলিপ্ত, ভৌগোলিক স্থিতি, প্রত্নতাত্ত্বিক প্রাপ্তি, মুদ্রা ও অভিলেখ, বৌদ্ধ ধর্ম, বহুদেশীয় বাণিজ্য

সূচনা: তাম্রলিপ্ত (বর্তমান তমলুক) ছিলো, প্রাচীন ভারতের ঐতিহ্যবাহী বন্দর নগর। তাম্রলিপ্তের উল্লেখ বিভিন্ন সাহিত্যতে মেলে, যেমন— বৌদ্ধ সাহিত্য, জৈন সাহিত্য, চৈনিক পরিব্রাজকদের লেখায়, গ্রিক লেখক ও ইতিহাসবিদদের রচনায় স্থানীয় কিংবদন্তীতেও এর উল্লেখ মেলে। ইতিহাসে তাম্রলিপ্ত, খ্রিস্ট পূর্ব প্রথম শতাব্দী থেকে প্রায় অষ্টম শতাব্দী পর্যন্ত বন্দর রূপে বিখ্যাত ছিলো (Akhtar and Idris 2022, 2)। যা প্রাচীন ভারতের সাথে বাকি বিশ্বের বাণিজ্যিক, আধ্যাত্মিক ও সাংস্কৃতিক সম্পর্ককে আমাদের সামনে তুলে ধরে।

ভৌগোলিক স্থিতি: পশ্চিমবঙ্গের রাজধানী কলকাতা শহর থেকে ৪5 কিমি দক্ষিণ-পশ্চিম দিকে অবস্থিত রূপনারায়ণ নদীর তীরে, প্রাচীন তাম্রলিপ্ত নগর গড়ে উঠেছিলো। এর দক্ষিণে বঙ্গোপসাগর, পশ্চিমে সুবর্ণরেখা, ও পূর্বে রূপনারায়ণ নদী। সমুদ্রপৃষ্ঠ হতে গড় উচ্চতা 7মিটার (23ফুট)। দণ্ডির লেখা দশকুমারচরিত থেকে জানা যায়— তাম্রলিপ্ত, বঙ্গ জনপদের অংশ ছিলো। বাংলার মেদিনীপুর জেলার, তমলুকের সমান ছিলো। যা রূপনারায়ণ ও হুগলি নদীর সঙ্গম স্থল থেকে 12মাইল দূরে অবস্থিত ছিলো (Law1954, 253)। কালিদাসের লেখা, রঘুবংশ (IV.38) থেকে জানা যায় যে তাম্রলিপ্ত, কপিসা নদীর তীরে স্থিত ছিলো। তাম্রলিপ্ত দ্রোণীমুখ শ্রেণীর সমুদ্র বন্দর ছিলো, যা নদী ও সমূদ্রের সঙ্গম স্থলে গড়ে উঠেছিলো (Chandra 1977, 159)। বর্তমান তমলুক নামটি তাম্রলিপ্ত থেকে নেওয়া হয়েছে (Dey 1927, 259)। অন্যদিকে Smith বলেছেন— মৌর্য সম্রাট অশোকের সাম্রাজ্য গঙ্গার মোহনা পর্যন্ত বিস্তৃত ছিলো যার প্রমুখ অংশ তাম্রলিপ্ত ছিলো (Smith 1962, 171)। সম্রাট অশোক স্বয়ং এই বন্দরে এসেছিলেন। তাম্রলিপ্তের পথ দিয়েই তিনি কলিঙ্গ আক্রমণ করেছিলেন, যা সমকালীন উৎস থেকে জানা যায়। জৈন পাঠ্য বৃহৎকল্পসূত্রভাষ্য থেকে জানা যায় তাম্রলিপ্ত বঙ্গের রাজধানী ছিলো ও সেই সময়ে মৌর্য সাম্রাজ্যর একটি ভুক্তি ছিলো (Chandra 1977,75-76)। বর্তমানে তমলুক, পূর্ব মেদিনীপুর জেলার সদর শহর ও পৌরসভা অঞ্চল।

নামকরনের উৎস: তাম্রলিপ্তের নাম মহাভারতের যুগ হতে পরিচিত ছিলো। বিভিন্ন সাহিত্যিক স্রোত ও প্রত্নতাত্ত্বিক নিদর্শন থেকে সিদ্ধান্তে আসা যায় খ্রি:পূ: তৃতীয় শতক থেকে অষ্টম শতাব্দী পর্যন্ত তাম্রলিপ্ত অন্যতম বন্দর শহর ও বৌদ্ধ কেন্দ্র ছিলো। তাম্রলিপ্ত, তামালিটস (Majumdar 1963:29, Shastri 1984:438), তামালিট্ট, দামালিপ্ত, তামালিন, তামালিপ্তি, বিষ্ণুগৃহ, স্তম্বপুরা, ভেলাকুলা, তামালিকা, তাম্রলিপ্তকা, তাম্রলিপ্তিকা (Kale 1966:287) নামগুলি প্রাচীন বন্দর নগরী তাম্রলিপ্তকেই নির্দেশ করে। অন্যদিকে অভিধানচিন্তামনি গ্রন্থ হতে জানা যায় দামালিপ্ত, তাম্রলিপ্ত, তামালিনী, স্তম্ভপুরা এবং বিষ্ণুগৃহ নামগুলি ও তাম্রলিপ্তকেই চিহ্নিত করে।

তাম্রলিপ্ত শব্দের উৎস দুটি সংস্কৃত শব্দ তাম্র ও লিপ্ত থেকে, যার সম্মিলিত অর্থ "তামায় পূর্ণ" (Chattopadhyay, 2018)। প্রাচীন বৈষ্ণব রচনাবলী হতে জানা যায়, তাম্রলিপ্ত নাম ভগবান কৃষ্ণ ও সূর্যদেব সম্পর্কিত। কথিতো আছে সূর্যদেব, কৃষ্ণ কে গোপীদের সাথে অন্তরঙ্গ অবস্থায় দেখে ফেলেন ও এতে সূর্যের মুখাঅবয়ব তামার মতো রঙ্গিন হয়ে ওঠে। সেখান থেকেই তাম্রলিপ্ত নামের উৎপত্তি। রোমান লেখক, দার্শনিক প্লিনি তাম্রলিপ্তের উল্লেখ করেছেন 'Taluctae' নামে অন্যদিকে গ্রিক ভূগোলবিদ টলেমী লিখেছেন তাম্রলিপ্ত ছিলো অতি গুরুত্বপূর্ণ নগর ও রাজার আবাসস্থল। কথাসরিৎসাগরে বহুবার তাম্রলিপ্তের উল্লেখ আছে গুরুত্বপূর্ণ সমুদ্র বন্দর ও বাণিজ্য কেন্দ্র হিসাবে।

প্রত্নতাত্ত্বিক প্রাপ্তি: Archaeological Survey of India (ASI) ও তার পূর্বের বহু ইতিহাসবিদদের উৎখননে বহু মূলবান প্রাচীন সামগ্রীর সন্ধান মিলেছে। ইটের তৈরি বহু নির্মাণ সামগ্রী যেমন ধার্মিক প্রতিষ্ঠান, দুর্গ, মানববসতি ইত্যাদি যা প্রমান করে সুপরিকল্পিত বাসস্থান, নগর পরিকল্পনা (Chakrabarti, 2001)।

1940 খ্রিস্টাব্দে K. N. Dikshit, T. N. Ramchandran এবং Gurusaday এর খননকার্যে মাটির পাত্র, তামার ঢালাই মুদ্রা, টেরাকোটার বিভিন্ন সামগ্রী পাওয়া গিয়েছিলো (Ramchandran, 1951)। লিডেন বিশ্ববিদ্যালয়ের Kielhorn ভূমধ্যসাগরীয় অঞ্চলে প্রাপ্ত red ware ফুলদানি ও স্প্রিংক্লার জাতীয় বস্তু তাম্রলিপ্ত অঞ্চল থেকে খুঁজে পান (Ghose 1954-1955,19-20)। শ্রী পরেশ চন্দ্র গুপ্তের নির্দেশনায় হওয়া (1945-1955)পর্যন্ত খননকার্যে উত্তরে কালো চকচকে মৃৎপাত্র (NBPW), কালো চকচকে মৃৎপাত্র (BSW), লাল মৃৎপাত্র (RW), টেরাকোটার মূর্তিসমূহ, খরোষ্ঠী-ব্রাহ্মী শিলালেখ, কিছু চিত্রিত বাসন ও মিশ্র লিপিতে উৎকীর্ণ কিংবদন্তী মোহর তমলুক অঞ্চল থেকে পাওয়া গেছে (Mukherjee1990; Ghose1954-1955,23)। উৎখনন কার্য থেকে আরো কিছু গুরুত্বপূর্ণ প্রাপ্তি হলো টেরাকোটা পট্টিকা,তামার ঢালাই মুদ্রা, রুলেটেড মৃৎপাত্র, কার্নিলিয়ন এর পুঁতি, গন্ধর্বমণি, jasper (জ্যাফরঙ), কোয়ার্টজ, পদ্মনীলা ও বিভিন্ন রত্ন পাথর (Dasgupta1952-1953)।

গ্রিক ও রোমান অঞ্চলের সাথে তাম্রলিপ্ত বন্দরের (Basham1971,228) পূর্ব ভারতের সাথে ব্যবসা-বাণিজ্যর ক্ষেত্রে অপ্রত্যক্ষ সম্পর্ক ছিলো। এই বিষয়ে প্রাচীন রোমের সাথে ভারতীয় ক্ষেত্রের বাণিজ্য আফ্রিকা ও দক্ষিণ আরবের সমুদ্রপথ হয়ে যেত। ভারতগামী পথে যাত্রীরা লোহিত সাগর ও আরব সাগরের পথ ব্যবহার করতো। তারা ভারতের উত্তর-পশ্চিম ভাগে স্থিত ভারুকচ্ছ বন্দর পার করে আরো পূর্ব দিকে পাড়ি দিতো (Chandra 1977,112-119)।

তমলুকের এই ক্ষেত্রটি বার বার গবেষকদের দৃষ্টি আকর্ষণ করেছে এর প্রাচীন ভারতীয় নগরীকরণের ও সমুদ্রবাণিজ্যর জন্যে। হিমাংশু প্রভ রায় উল্লেখ করেন "the archeaeology of ports such as Tamralipta demonstrates the complexity of India's maritime history, where trade, religion, and technology intertwined "(Ray2003, 65).

আন্তর্জাতিক বাণিজ্যকেন্দ্র: মসলিন সহ বিভিন্ন ধরনের সুতি বস্ত্র, হাতির দাঁতের তৈরি সামগ্রী, রেশমের তৈরি জিনিস মূল্যবান রত্ন পাথর এবং ভারতীয় মশলা (দারুচিনি, সুগন্ধিত পাতা) রপ্তানি

করা হতো (Chandra 1977, 119)। এটা বিশেষ বাণিজ্য কেন্দ্র ছিলো, এখান থেকে দেশি-বিদেশী বণিকরা মুক্তো, gangetic nard (এক প্রকার মিশ্রিত তেল) কিনে অন্যত্র বিক্রি করতো (Chandra 1977,126)। The Periplus of the Erythraean Sea গ্রন্থে মূলত পশ্চিম উপকূলের বন্দরের বর্ণনা করলেও পূর্ব উপকূলের বন্দর তাম্রলিপ্তের ও উল্লেখ আছে এবং একই পথ অনুসরণ করতো তাম্রলিপ্ত হতে নির্গত জাহাজ গুলি। Himanshu Prabha Ray এর মতে "the Bay of Bengal emerged as an active space of interaction, and ports like Tamralipta played a pivotal role in shaping this Indian Ocean world"(Ray2003: 87). স্থলপথে উন্নত যোগাযোগ ব্যাবস্থা ও তাম্রলিপ্তের গুরুত্ব বৃদ্ধি করেছিলো। মগধ, কলিঙ্গ ও বাংলার মালবোঝাই যানগুলি পাড়ি দিতো এই বন্দরে, যেখানে— রপ্তানি সামগ্রী, জাহাজে বোঝাই হয়ে দূরদেশে নিয়ে যাওয়া হতো।

ধর্মীয় ও সংস্কৃতিক তাৎপর্য: জাতক কাহিনী গুলি থেকে জানা যায় সুবর্ণভূমিতে বৌদ্ধ ধর্ম উপকূলীয় অঞ্চলের (তাম্রলিপ্ত) মাধ্যমে প্রচারিত হয়েছিল (Tripti and Rao 1944:33-39)। ঐতিহাসিকদের তথ্য অনুযায়ী মৌর্য সম্রাট অশোক কলিঙ্গ আক্রমণ করতে তাম্রলিপ্তের পথ ব্যবহার করেছিলেন। অন্যদিকে সম্রাট অশোকের পুত্র মহেন্দ্র ও কন্যা সংঘমিত্রা তাম্রলিপ্ত বন্দর থেকে শ্রীলংকা গিয়েছিলেন বৌদ্ধ ধর্ম প্রচার করতে (Bhikku2006:101-110)। W. W. Hunter এর অনুসারে তমলুক ক্ষেত্রের বিস্তৃতি 200মাইল ছিলো আর সেই সময় সমুদ্র তমলুকের কাছে ছিলো। তিনি তাম্রলিপ্তকে একটি বৌদ্ধ বন্দর বলেছেন যেখান থেকে পূর্ব দিকে বাণিজ্য পরিচালিত হতো। তিনি এখানে কিছু বৌদ্ধ মঠের ও উল্লেখ করেন (Hunter 1872: 83)।

বিখ্যাত চৈনিক পরিব্রাজক ফা-হিয়েন ভারতে পঞ্চম শতকের শুরুর দিকে আসেন, তার লেখায় মেলে, তিনি এখানে দুই বছর বসবাস করেন ও বুদ্ধর জীবন সম্পর্কিত চিত্র অঙ্কন ও লেখালেখি করেন। তিনি 22টি বৌদ্ধ মঠ দেখেন যেখানে নিয়মিত সাধুরা বাস করতেন। (Legge1886: 100)। তিনি 22টি মঠের নাম ও তাদের অবস্থান ও তাদের বিশেষ বিবরণ দিয়েছিলেন। পরে তাম্রলিপ্ত বন্দর হয়ে তিনি শ্রীলংকা পাড়ি দেন। চীনের অপর পারিব্রাজক হিউয়েন সাঙ তাম্রলিপ্ততে দশটি মঠ দেখতে পান যেখানে সর্বস্তিবাদ মতের হাজার ভিক্ষু কে দেখতে পান। রাজধানীর পাশে ছিলো 200ফুট উঁচু স্তুপ, যা অশোক নির্মিত বলে ধরা হতো (Beal 1906:200-201)।

অবক্ষয়ের কারণ: অষ্টম থেকে নবম শতকের মধ্যে অতি দ্রুত তাম্রলিপ্ত তার ঐতিহ্য হারাতে শুরু করে ও কালের গর্ভে হারিয়ে যায়। তার অসংখ্য কারণের মধ্যে কিছু নিম্নলিখিত— (1) নদীপথের পরিবর্তন ও নাব্যতা হ্রাস। (2)রাজনৈতিক বিশৃঙ্খলা, যেমন-গৌড় রাজ শশাঙ্কের মৃত্যুর পরে আইন ও শাসনব্যাবস্থার চরম অবনতি যা মাৎসান্যায় নামে পরিচিত। (Kielhorn 1896-1897, 243) (3) বৈদেশিক আক্রমণ। তাম্রলিপ্ত রূপনারায়ণ নদীর ডান তীরে অবস্থিত ছিলো। রূপনারায়ণ নদীর সাথে সংযোগকারী সরস্বতী শাখাটি সাম্প্রতিক একটি উপগ্রহ চিত্রে চিহ্নিত করা হয়েছে। সরস্বতী নদী রূপনারায়ণ থেকে দূরে পূর্ব দিকে স্থানান্তরিত হয়েছিলো ও নতুন একটি প্রবাহের সৃষ্টি করেছিলো। যা তাম্রলিপ্তের অবনতির জন্যে দায়ী। পূর্ব ভারতের রাজনৈতিক পট পরিবর্তন ও এই অবক্ষয়কে আরো দ্রুত করেছিলো। সপ্তগ্রাম, চন্দ্রকেতুগড়, এবং পরবর্তীতে চট্টগ্রামের বন্দর রূপে উত্থান ও বড় কারন ছিলো। মধ্যযুগে নতুন নতুন বন্দর গড়ে ওঠে ও মুঘল যুগে তাম্রলিপ্ত, বন্দর রূপে সম্পূর্ণ হারিয়ে যায়।

সামগ্রীক মূল্যায়ন: দারিয়ানের মতে মৌর্য সাম্রাজ্যের অগ্রগতির সাথে সাথে তাম্রলিপ্ত মুখ্য বন্দর রূপে প্রসিদ্ধি লাভ করেছিলো। প্রত্নতাত্বিক উৎখননে প্রাপ্ত সামগ্রী রোম সাম্রাজ্যর সাথে বাণিজ্যিক সম্পর্ককে সমর্থন করে (Tripati and Rao, 1994)। কান-তাই (ফু-নান-চুয়ান) উল্লেখ করেছেন চিন ও তাম্রলিপ্তের মধ্যে নিয়মিত জলপথে বাণিজ্য হতো। এখানকার প্রশাসনিক ব্যাবস্থা

বা শাসকদের সম্পর্কে কিছুই জানা যায়নি, এমনকি ফা-হিয়েন বা হিউয়েন সাঙ এর মতো পারিব্রাজক যারা এখানে কিছু সময় থেকেছিলেন তারাও কিছু উল্লেখ করেননি। তাম্রলিপ্ত শুধুমাত্র বন্দর নগর ছিলো না— সুদূর পূর্ব, দক্ষিণ-পূর্ব এশিয়া, পশ্চিম এশিয়া, সিলন এর সাথে বাণিজ্যিক, ধর্মীয়, রাজনৈতিক কর্মকান্ডকে পারচালিত করেছিলো। তাম্রলিপ্তের অধ্যয়ন ও অনুসন্ধান আমাদের প্রাচীন ভারত ও তার সাথে প্রাচীন বিশ্বের সম্পর্ক বুঝতে, জানতে, ও সংরক্ষিত করতে সাহায্য করবে।

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ন্যায়মতে জীবাত্মার বহুত্ব প্রতিপাদন: একটি সমীক্ষা

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Abstract: আমাদের ভারতীয় দর্শনে দার্শনিকদের মধ্যে যতো না তাদের মধ্যে মতৈক্য আছে তার থেকে বেশি মতানৈক্য লক্ষ্য করা যায়। যেমন— প্রমাণ, পদার্থ প্রভৃতি বহুবিধ বিষয়ে মতানৈক্য লক্ষ্য করা যায়। সেরকমই একটি বিবাদমান বিষয় হল— আত্মা। আত্মার স্বরূপ বিষয়ে ভারতীয় দার্শনিকদের মধ্যে বিবিধ মত লক্ষ্য করা যায়। অর্থাৎ তাঁদের মধ্যে আত্মার স্বরূপ বিষয়ে মতানৈক্য তো আছেই, একই রূপে আত্মার সংখ্যা বিষয়েও মতবৈচিত্র্য লক্ষ্য করা যায়। বিশেষ করে আত্মার সংখ্যা বিষয়ে দার্শনিকদের মধ্যে মূলতঃ যে মতবিরোধ দেখা যায় তা হল- আত্মার একত্ববাদিগণের মতে যেমন আত্মা হল এক। তেমনি আবার আত্মার বহুত্ববাদীগণের মতে আত্মা বহু। আমি মূলতঃ এস্থলে কারা আত্মাকে বহু বলেন এবং কেনই বা আত্মাকে বহু বলেন তার পশ্চাতে যুক্তি কি? সেই বিষয়ে একটা উপস্থাপনা করার চেষ্টা করবো।

Keywords: আত্মা, জীব, জীবাত্মা, বহুত্ব, ন্যায় সম্প্রদায়।

প্রস্তাবনা: বেদানুগত অদ্বৈতি সম্প্রদায় মূলতঃ একপ্রকার আত্মা স্বীকার করেন। কিন্তু নৈয়ায়িক সম্প্রদায় বেদানুসারী হয়েও তাঁরা প্রধানত দুই প্রকার আত্মা স্বীকার করেন। পরমাত্মা ও জীবাত্মা। তাঁদের মতে পরমাত্মা এক হলেও জীবাত্মা বহু। এ স্থলে যে প্রশ্ন ওঠে সেটি হল— এইরূপ পরমাত্মা ও জীবাত্মা দু'প্রকার আত্মা কেন স্বীকার করেছেন? এবং বিশেষ করে পরমাত্মা স্বীকারের প্রয়োজনীয়তা কী? আর মূল যে বিষয় নিয়ে বিবাদ লক্ষ্য করা যায় তা হল বহু জীবাত্মা স্বীকারের প্রয়োজনীয়তাই বা কী? এই বহু জীবাত্মা স্বীকার না করা হলে তাঁদের (নৈয়ায়িকদের) দর্শনে কি সমস্যা দেখা দেবে? অর্থাৎ কেনই বা তারা বহু জীবাত্মা স্বীকার করতে বাধ্য হবেন? তার পশ্চাতে কি যুক্তি তাঁরা প্রদর্শন করেন? তা আমি শোধপত্রে প্রদর্শন করার চেষ্টা করবো।

এ স্থলে আত্মা তথা জীবাত্মার ব্যুৎপত্তি নিদর্শন পূর্বক এই বিশেষ আলোচনা আমি আমার শোধপত্রে নিম্নরূপে উপস্থাপন করছি।

'অৎ' ধাতুর উত্তর 'মনিন্'[1] সূত্র প্রত্যয় যোগে আত্মা শব্দটি সিদ্ধ হয়েছে। 'অৎ' ধাতুর অর্থ হল নিরন্তর গমন বা অবিরাম ভাবে চলা। অর্থাৎ এর মাধ্যমে স্বয়ম্, আত্মা, ব্রহ্মা ইত্যাদিকে বোঝানো হয়েছে। আর 'জীব্' ধাতুর উত্তর 'অচ্'[2] সূত্র প্রত্যয় যোগে জীব শব্দটি সিদ্ধ হয়েছে। 'জীব্' ধাতুর অর্থ হল প্রাণ ধারণ। অর্থাৎ প্রাণ আছে এমন সেটি মনুষ্য এবং মনুষ্যেতর সকল প্রাণ বিশিষ্টকেই জীব বোঝায়। আর এই জীব এবং আত্মা শব্দ দুটিকে সমাসবদ্ধ করলে জীবাত্মা শব্দটি পাওয়া যায়। যার অর্থ হলো নিরন্তর গতি সহকৃত রূপে যে বা যিনি প্রাণ ধারণ করে থাকেন।

ন্যায় দর্শনে আত্মার দুটি প্রকার স্বীকার করা হয়। যা হল জীবাত্মা ও পরমাত্মা, যেখানে বলা হয় জীবাত্মা ভিন্ন ভিন্ন জীবদেহে ভিন্ন ভিন্ন হওয়ায় তা বহু। কিন্তু পরমাত্মা এক। কিন্তু এখন প্রশ্ন হল আত্মার এভাবে দুটি প্রকার কেন স্বীকার করতে হল? অর্থাৎ যদি একই প্রকার আত্মা শুধুমাত্র জীবাত্মা স্বীকার করা হত তাহলে ন্যায় দর্শনে কী সমস্যা হত? নৈয়ায়িকগণ উক্ত প্রশ্নের উত্তর প্রদান করার চেষ্টা করেন এভাবে যে, যদি আত্মা এক প্রকারের হত তাহলে এই যে সৃষ্ট জগৎ এবং জীবন তার ব্যাখ্যা দেওয়া সম্ভব হত না। অর্থাৎ মূলত সৃষ্টির ব্যাখ্যা প্রদানের জন্য এই জগতের সৃষ্টির আদিতে যে একজন নিমিত্ত কারণের প্রয়োজন, সেই নিমিত্ত কারণ ছাড়া এই কার্য-জগৎ উৎপন্ন হতে পারে না। যেমন একটি কার্য ঘটও উৎপন্ন হতে পারে না। একটি কার্য ঘট

উৎপন্ন হওয়ার জন্য কুম্ভকার নামক নিমিত্ত কারণের প্রয়োজন। যতই উপাদান কারণ থাকুক না কেন নিমিত্ত কারণ (কর্তা) ছাড়া কোনও কার্যই উৎপন্ন হতে পারে না। ফলত এই জগৎ কার্য হওয়ায় তা উৎপন্ন হওয়ায় উপাদান কারণ পরমাণু সমূহ থাকলেও একজন নিমিত্ত কারণের প্রয়োজন। আর তিনি হলেন পরমাত্মা বা ঈশ্বর। ন্যায়দর্শনে এই ঈশ্বর বা পরমাত্মাকে বেদের স্রষ্টা হিসাবে মনে করা হয়। যিনি বেদের রচয়িতা, যিনি এই কার্য-জগতের কর্তা। সকল জীবের সৃষ্টি কর্তা এবং সকল জীবের নিজ নিজ কর্ম অনুসারে কর্মফলের অধিষ্ঠাতা।

পুনরায় কেউ এমন প্রশ্ন উত্থাপন করতে পারেন যে, ন্যায়দর্শন তো আস্তিক সম্প্রদায়ের অন্তর্গত হওয়ায় নৈয়ায়িকগণ অবশ্যই শ্রুতির অনুগামী হবেন। অর্থাৎ শ্রুতি প্রমাণে বিশ্বাসী হবেন বা আস্থা রাখবেন। যেখানে বেদের প্রামাণ্য রক্ষা করা নৈয়ায়িকগণের প্রধান কাজ হওয়া উচিৎ। সেখানে তাঁরা বেদের প্রামাণ্য রক্ষা করা তো দূরে থাক, বেদ (শ্রুতি) প্রমাণকে অস্বীকার করেন কীভাবে?

এভাবে নৈয়ায়িকগণের বিরুদ্ধে আপত্তি উত্থাপনের তাৎপর্য হল অদ্বৈত বেদান্তিগণও শ্রুতির অনুগামী আস্তিক সম্প্রদায়, তাঁরা এমন কিছু *উপনিষদ্* বাক্য উদ্ধৃত করেন যার দ্বারা কোনওভাবেই আত্মার দ্বিত্ব এমনকি জীবাত্মার বহুত্ব কোনকিছুই সিদ্ধ হয় না, বরং আত্মার একত্বই প্রতিপাদিত হয়। যদি আমরা মহাবাক্যগুলি দেখি 'তত্ত্বমসি'[3] অর্থাৎ 'তুমিই সেই', আবার 'অহং ব্রহ্মাস্মি'[4] এই স্থলে বলা হয় 'আমিই ব্রহ্ম' ইত্যাদি মহাবাক্যগুলির দ্বারা কোনওরূপে জীবাত্মার বহুত্ব প্রমাণিত হয় না, আত্মার অদ্বৈতত্বই প্রতিপন্ন হয়।

উক্তরূপ আপত্তির উত্তরে নৈয়ায়িকগণ বলেন উপরিউক্ত বেদের মহাবাক্যগুলির সাহায্যে জীবাত্মা ও পরমাত্মার অভেদ কোন তত্ত্ব প্রতিপাদিত হয়নি। নৈয়ায়িকগণ মনে করেন প্রকৃতপক্ষে ঐ সকল মহাবাক্যের তাৎপর্য হল জীবাত্মা ও পরমাত্মার অভেদ জ্ঞানে ধ্যান করলে বা উপাসনা করলে চিত্তশুদ্ধি হয়, যা মুক্তির পথ প্রশস্ত বা সুগম করে। আর একারণেই শ্রুতিতে উক্তরূপ অভেদ উপদেশ প্রদান করা হয়েছে। বাস্তবে জীব ও পরমাত্মা অভিন্ন নয়, কারণ যে সকল পদার্থ বহু তা এক ও অদ্বৈত পদার্থ হবে কীরূপে? অতএব মহাবাক্য গুলির তাৎপর্য হল উপাসনায়। এস্থলে নৈয়ায়িকগণ যা বলেন জীব ও পরমাত্মা (ব্রহ্মের) ভেদ থাকলেও যিনি সাধক তিনি নিজ আত্মাতে ব্রহ্মরূপ অভেদত্ব আরোপিত করেই 'অহং ব্রহ্মাস্মি' এইরূপ চিন্তা করেন। এতে রাগ-দ্বেষাদি দূরীভূত হয়। যা সাধককে মোক্ষের পথে অগ্রসর করে বা এগিয়ে নিয়ে যায়।

এছাড়াও ন্যায় দর্শনের প্রণেতা মহর্ষি গৌতম ন্যায় দর্শন গ্রন্থের প্রথম অধ্যায়ের প্রথম আহ্নিকের দশম সূত্রে বলেছেন-"ইচ্ছা-দ্বেষ-প্রযত্ন-সুখ-দুঃখ-জ্ঞানান্যত্মনো লিঙ্গম্"[5]। যেখানে ইচ্ছা, দ্বেষ প্রভৃতিকে জীবাত্মার অনুমাপক বলেছেন। এখন জীবাত্মার অনুমাপক যে ইচ্ছাদি তা এককালে ভিন্ন ভিন্ন ব্যক্তিতে ভিন্ন ভিন্ন প্রকারের হয়ে থাকে। যার দ্বারা প্রতি ব্যক্তির শরীরে জীবাত্মা যে ভিন্ন ভিন্ন বা বহু তা প্রমাণিত হয়।

ভাষ্যকার বাৎস্যায়ন আবার "ইন্দ্রিয়ান্তরবিকারাৎ"[6] এই সূত্রের ভাষ্য রচনা করতে গিয়ে বলেন "নান্যদৃষ্টমন্যঃ স্মরতি"[7]। যার অর্থ হল এক ব্যক্তি অন্যের দৃষ্ট বিষয় স্মরণ করতে পারেন না। এই স্মরণের বহুত্বের দ্বারাও জীবাত্মার বহুত্ব প্রমাণিত হয়। কারণ প্রতি ব্যক্তির অনুভবের বিষয় ভিন্ন ভিন্ন হওয়ায় স্মরণের বিষয়গুলিও ভিন্ন ভিন্ন হয়। ফলে একজনের বিষয় অন্যজন স্মরণ করতে পারেন না। সুতরাং এর দ্বারা প্রমাণিত হয় সেই সেই বিষয়গুলির গ্রহণের কর্তাও ভিন্ন ভিন্ন।

ন্যায়দর্শনের তৃতীয় অধ্যায়ের প্রথম আহ্নিকের চতুর্থ সূত্র "শরীরদাহে পাতকাভাবাৎ"[8]। যেখানে বলা হয় কেউ প্রাণিহত্যা করলে পাপ হয়। অর্থাৎ প্রাণিহিংসা জন্য পাপের কথা নির্দেশিত হয় এই সূত্রে। কিন্তু এখন যদি আমরা প্রতি ব্যক্তিতে ভিন্ন ভিন্ন আত্মা স্বীকার না করে একটিই আত্মা স্বীকার করে থাকি, তবে সেক্ষেত্রে দেখতে পাব কোনও একজন ব্যক্তি যদি এই প্রাণিহিংসা করে তবে, সেক্ষেত্রে যে পাপ উৎপন্ন হয় তা সকলের ক্ষেত্রেই প্রযুক্ত হবে। অর্থাৎ একজন

প্রাণিহিংসা করলে সকলকে প্রাণিহিংসা জন্য পাপে লিপ্ত হতে হবে।

একইরূপে দর্শন, স্পর্শনাদি অনুভবের পরে আমাদের যে প্রত্যভিজ্ঞা হয়ে থাকে, সেক্ষেত্রে যদি ঐ প্রত্যভিজ্ঞার কর্তা একই হয়ে থাকে অর্থাৎ আত্মা এক হয়ে থাকে, তবে কোনও একজন ব্যক্তির অনুভবের পরে যে প্রত্যভিজ্ঞা উৎপন্ন হবে তা শুধুমাত্র ঐ ব্যক্তিরই হবে না সকল ব্যক্তির ক্ষেত্রেই ঐ প্রত্যভিজ্ঞার প্রসঙ্গ এসে পড়বে। বস্তুতপক্ষে আমরা তা দেখি না, আমরা যা দেখি তা হল প্রতিব্যক্তির নিজ নিজ অনুভবের বিষয় নিয়মমাফিক প্রত্যভিজ্ঞাত হয় ভিন্ন ভিন্ন রূপে। কোনও একজন ব্যক্তির অনুভবের বিষয় সকলের কাছে প্রত্যভিজ্ঞাত হয় না। এর দ্বারাই প্রমাণিত হয় আত্মা প্রতি শরীরে ভিন্ন ভিন্ন বা বহু।

আবার আমরা দেখি, "নিয়মানিয়মৌ তু তদ্বিশেষকৌ"[9] এই সূত্রের ভাষ্যে বাৎস্যায়ন বলেন "যথা নানাশরীরেষু নানাজ্ঞাতারো বুদ্ধ্যাদিগুণব্যস্থানাৎ"[10] যেখানে বলা হয় এক শরীরে ভিন্ন ভিন্ন বা বহু জ্ঞাতা বা আত্মা না থাকলেও বুদ্ধি প্রভৃতির ব্যবস্থা থাকায় ভিন্ন ভিন্ন শরীরে ভিন্ন ভিন্ন জ্ঞাতা সিদ্ধ হয়। সুতরাং এর দ্বারা আমরা সহজেই অনুধাবন করতে পারি ন্যায়দর্শনে শরীরভেদে স্বতন্ত্র বা পৃথক পৃথক জীবাত্মা স্বীকৃত হয়েছে। কোনও পূর্বপক্ষী যদি এমন আপত্তি তোলেন যে, প্রত্যেকের শরীরে সুখ-দুঃখ এবং জ্ঞানের উৎপত্তি একই প্রকারে হয়ে থাকে অর্থাৎ সমান নিয়মের অধীন। ফলে এর থেকে সিদ্ধান্ত গৃহীত হয় যে, সকল শরীরে আত্মা এক ও অভিন্ন।

এরূপ বলা হলে জীবাত্মার বহুত্ববাদী ন্যায়-বৈশেষিকগণ বলবেন সকল শরীরে আত্মা এক হলে কেউ ধনী, কেউ বা দরিদ্র আবার কেউ বিদ্বান কেউ মূর্খ এই যে, বৈষম্য তার ব্যাখ্যা প্রদান করা সম্ভব হবে না। এই কারণে প্রতি ব্যক্তিতে উক্তরূপ বৈচিত্র্যবশত জীবাত্মার বহুত্বই সিদ্ধ হয়। এমন সিদ্ধান্ত গ্রহণ করা হলে কোনও একত্ববাদী যদি এমন বলেন যে বালক, যুবক এবং বার্ধক্য ভেদে একই আত্মার যেমন বৈচিত্র্য বা বৈষম্য লক্ষ্য করি, তেমনি দেহ ভেদেও প্রতিটি ব্যক্তির মধ্যে বৈচিত্র্য লক্ষ্য করি। উত্তরে নৈয়ায়িকগণ বলবেন এমন বলা ঠিক হবে না, কারণ বাল্যাদিকাল ভেদে দেহ ভেদ বা দেহ ভিন্ন হলেও বস্তুতপক্ষে ঐ একই দেহের কালের ভেদ বশত আত্মার ভেদ হয় না, আত্মা একই থাকে। কিন্তু পূর্বের কর্মফল ভোগের জন্য অদৃষ্টবশত যে জন্ম সেই জন্মভেদে পুনরায় কোনও আত্মা দেহ ধারণ করলেও একই সময়ে আমরা যে বিচিত্র বৈশিষ্ট্যযুক্ত ব্যক্তি লক্ষ্য করি তা বহু আত্মার কারণেই সম্ভব হয়।

এছাড়াও আমরা জীবাত্মার বহুত্বের প্রমাণ পাই বিভিন্ন *উপনিষদ্* বাক্যে। যেমন *কঠোপনিষদ্* এ পাই "নিত্যো নিত্যানাং চেতনশ্চেতনামেকো বহূনাং যো বিদধাতি কামান্"[11] যেখানে বলা হয় সমস্ত অনিত্য পদার্থের মধ্যে যিনি নিত্য, সমস্ত চেতনের চৈতন্যের যিনি সম্পাদক, যিনি এক হয়েও বহু জীবের কর্মফল প্রদান করেন। এই *উপনিষদ্* বাক্যটি যদি আমরা ভালোভাবে অনুধাবন করি তবে এক্ষেত্রে আমরা দেখতে পাব দু'প্রকার আত্মারই বিশেষ বৈশিষ্ট্য নির্দেশিত হয়েছে। যেখানে বলা হচ্ছে যে, পরমাত্মা যিনি তিনি সকল দেহধারণকারী জীবাত্মার চৈতন্যের সম্পাদন করেন, আবার সকল জীবের কর্মের ফলও প্রদান করে থাকেন। সুতরাং দেখা যাচ্ছে এই শ্রুতির দ্বারা একদিকে যেমন পরমাত্মার একত্ব প্রতিপাদিত হয়েছে, তেমনি অপরদিকে জীবাত্মার বহুত্বই নির্দেশিত হয়েছে।

বস্তুতপক্ষে জীবাত্মার বহুত্ব যদি স্বীকার না করা হয়, তাহলে আত্মা এক হওয়ায় প্রতিটি দেহেই ঐ একই আত্মাকে অবস্থান করতে হবে, আর তা যদি হয় তাহলে একজনের জন্ম বা মৃত্যুতে সকলেরই জন্ম বা মৃত্যুর প্রসঙ্গ এসে পড়বে। কেউ একজন অন্ধ হলেই সকলেরই অন্ধত্বের প্রসঙ্গ দেখা যাবে। আত্মা এক হলে কেউ একজন চলতে শুরু করলে সকলকে চলতে হবে। আবার সেই আত্মা যদি ঘুমিয়ে পড়ে, তাহলে কেউ আর জেগে থাকতে পারবে না। কিন্তু আমরা বাস্তবে তা দেখি না, বরং বিপরীত ঘটনা সমূহ ঘটতে দেখি। কোনও একজনের জন্ম বা মৃত্যুতে সকলের জন্ম বা মৃত্যু হয় না। একজন চলতে শুরু করলেও বাকি সকলকে আমরা চলতে দেখি না। একজন

ঘুমালেও অন্যদেরকে জেগে থাকতে দেখি। তাছাড়াও প্রতিটি ব্যক্তির স্বভাবের মধ্যেও কত পার্থক্য দেখি। অর্থাৎ প্রত্যকের নিজের নিজের কিছু বিশেষ বৈশিষ্ট্যও লক্ষ্য করি। সকল দেহে যদি উক্তরূপ একই আত্মা অবস্থান করত, তাহলে একই সময়ে বিভিন্ন ব্যক্তির কাজ-কর্ম এবং স্বভাবের যে বৈচিত্র্য তা ঘটত না। আর প্রত্যেক ব্যক্তির মধ্যে উক্তরূপ স্বভাবের বা বৈশিষ্ট্যের বিভিন্নতার জন্য আত্মার একত্ব নয়, বরং জীবাত্মার বহুত্বই স্বীকার করতে হয়।

আর এই এক আত্মা প্রতিটি ভিন্ন ভিন্ন শরীরে অবস্থান করলে জন্ম, মৃত্যুর ব্যাখ্যা দেওয়া সম্ভব নয়। কিন্তু নৈয়ায়িকগণ যেরূপ প্রতিটি ভিন্ন ভিন্ন শরীরে পৃথকরূপে ভিন্ন ভিন্ন আত্মা (জীবাত্মা) স্বীকার করেন, তার সাহায্যে সহজেই জীবের জন্ম-মৃত্যুর ব্যাখ্যা প্রদান করা সম্ভব হয়। এরূপ বলা হলে আত্মার একত্ববাদিগণ বলেন দেহরূপ উপাধিভেদের দ্বারা পূর্বোক্তরূপ জন্ম-মৃত্যুর ব্যাখ্যা সম্ভব।

ঐ যুক্তি যে অসিদ্ধ তা বোঝাতে গিয়ে আত্মার বহুত্ববাদিগণ বলেন প্রকৃতপক্ষে আত্মা যদি এক হয়, তাহলে দেহরূপ উপাধিভেদের দ্বারাও জন্ম-মৃত্যুর ব্যাখ্যা দেওয়া সম্ভব হবে না। কারণ, সেক্ষেত্রে হস্ত, পদ, স্তন প্রভৃতির উপাধিভেদেও জন্ম-মৃত্যুর প্রসঙ্গ এসে পড়বে। কিন্তু আমরা দেখি প্রকৃতপক্ষে দেহাবয়বের উৎপত্তি বা নাশে জন্মমৃত্যু প্রভাবিত হয় না। অর্থাৎ কেউ আমাদের হাত-পা কেটে দিলে যেমন আমাদের মৃত্যু হয় না, আবার তেমনি কোনও যুবতির স্তন প্রভৃতির উৎপত্তিতেও ঐ যুবতির জন্ম হয় না। সুতরাং আমরা দেখতে পাচ্ছি এক আত্মা প্রতি শরীরে অবস্থান করলে জন্মমৃত্যুর ব্যাখ্যা দেওয়া সম্ভব নয়। ফলত বহুত্ববাদী নৈয়ায়িকগণ যেরূপ প্রতিটি শরীরে ভিন্ন ভিন্ন আত্মা স্বীকার করেন তার দ্বারা সহজেই এই জন্ম-মৃত্যুর ব্যাখ্যা সম্ভব। তাছাড়াও জীবাত্মার বহুত্ব প্রতিপাদক শ্রুতিও বর্তমান থাকায় জীবাত্মার একত্ববাদ যুক্তিযুক্ত হতে পারে না। যা হল "য এতদ্বিদুরমৃতাস্তে ভবন্ত্যথেতরে দুঃখমেবাপিষন্তি"[12] যার অর্থ হল যাঁরা এই পরম তত্ত্বকে জানেন তাঁরা অমৃতত্ব লাভ করেন এবং তদ্ভিন্ন বাকি সকলেই শুধু দঃখ পান। এই স্থলে এই যে 'যাঁরা' বলতে জীবাত্মার বহুত্বকেই বোঝানো হয়েছে। ফলতঃ জীবাত্মার বহুত্ববাদ গ্রহণ করাই যুক্তিযুক্ত হবে।

কেউ এরূপ আপত্তি উত্থাপন করতে পারেন যে, আত্মার একত্ব প্রতিপাদক শ্রুতিও তো আছে। যা হল "মনসৈবানুদ্রষ্টবং নেহ নানাস্তি কিঞ্চন।

মৃত্যোঃ স মৃত্যুমাপ্নোতি য ইহ নানেব পশ্যতি।।"[13]

অর্থাৎ *বৃহদারণ্যক উপনিষদ্ এ* বলা হয়েছে, সেই ব্রহ্মকে পরিশুদ্ধ মনের দ্বারা দেখতে হবে। এই ব্রহ্মে বিভক্ত কিছুই নেই, যে ব্যক্তি ব্রহ্মের ভেদ কল্পনা করেন বা ব্রহ্মের ভেদবাদী মত গ্রহণ করেন সে মৃত্যুর পরেও মৃত্যু প্রাপ্ত হয়। ফলত আমরা দেখি পরস্পর বিরুদ্ধ দুটি শ্রুতি। আর এই রূপে দুটি শ্রুতির মধ্যে বিরোধ হলে কোন শ্রুতিটি গ্রহণীয় আর কোনটি গ্রহণীয় নয় তা আমরা জানি না, যে কারণে এইস্থলে সংশয় উপস্থিত হয়। এরূপ হলে আত্মার একত্ববাদী কেউ বলতেই পারেন আত্মার বহুত্ব কল্পনা করা শ্রুতিবিরুদ্ধ।

উত্তরে জীবাত্মার বহুত্ববাদিগণ বলেন জীবাত্মার বহুত্ব কল্পনা শ্রুতিবিরুদ্ধ নয়, কারণ শ্রুতিতে এক পরমাত্মার কথা নির্দেশিত হলেও জীবের (জীবাত্মার) বহুত্বের কথা বিভিন্ন শ্রুতিতে স্পষ্ট আকারে উল্লিখিত হয়েছে। যা আমরা *শ্বেতাশ্বতর উপনিষদেও* দেখি—

"অজামেকাং লোহিতশুক্লকৃষ্ণাং, বহ্বীঃ প্রজাঃ সৃজমানাং সরূপাঃ।

অজো হ্যেকো জুষমাণোঽনুশেতে, জহাত্যেনাং ভুক্তভোগামজোঽন্যঃ।।"[14]

অর্থাৎ রজ, সত্ত্ব ও তমোগুণ বিশিষ্ট এক অজা বা জন্মরহিত নিজের অনুরূপ বহু প্রজার সৃষ্টি করেন এবং সেই এক অজা বা জন্মরহিতকে অন্য অজ বা বদ্ধজীব সকল (জীবাত্মা) ভোগ করেন। আর অপর ঐ অজ বা জীবাত্মা সকলের মধ্যে যাঁর ভোগ শেষ হয়, সে বিষয়ের প্রতি আসক্তি ত্যাগ পূর্বক মুক্তরূপে অবস্থান করেন। এই শ্রুতিতে স্পষ্টতই এক পরমাত্মা ও বহু জীবাত্মার নির্দেশ

প্রদান করা হয়েছে। এছাড়াও পূর্বেই *কঠোউপনিষদ্* বাক্য উদ্ধৃত করে বলা হয়েছে "নিত্যো নিত্যানাং চেতনশ্চেতনামেকো বহূনাং যো বিদধাতি কামান্"[15] যেখানে 'বহূনাম্' শব্দের প্রয়োগ করা হয়েছে যা বহুত্বকেই নির্দেশ করে। ফলত জীবাত্মার বহুত্ব নির্দেশক উক্ত শ্রুতির সাহায্যে আমরা এরূপ সিদ্ধান্ত গ্রহণ করতে পারি যে, জীবাত্মার বহুত্ব কোনও ভাবেই শ্রুতিবিরুদ্ধ তো নয়ই, বরং শ্রুতির অনুগামী।

অতএব পূর্বোক্তরূপ সকল প্রকার আলোচনা থেকে আমরা এরূপ সিদ্ধান্তে উপনীত হতে পারি যে, একদিকে যেমন আত্মার একত্ব প্রতিপাদক শ্রুতি আছে, অপর দিকে তেমন আত্মার বহুত্ব প্রতিপাদক শ্রুতিও আছে। আর ঐ সকল শ্রুতি একে অপরের বিরোধী একেবারেই নয়। এইস্থলে বক্তব্য হল আত্মার বহুত্ব প্রতিপাদক শ্রুতি ও প্রমাণাদি থাকায়, আত্মার একত্ব প্রতিপাদক শ্রুতি জীবাত্মার একত্ব সম্পাদন করতে পারে না। ঐ একত্ব প্রতিপাদক শ্রুতি সমূহ পরমাত্মাকেই নির্দেশ করে। ফলে অদ্বৈতিগণ অদ্বৈত শ্রুতি উদ্ধৃত করে যেরূপ আপত্তি তোলেন নৈয়ায়িকগণের বিরুদ্ধে যে, ন্যায়দর্শনের যেরূপ সিদ্ধান্ত জীবাত্মা বহু তা শ্রুতির সাথে বিরোধী। এই আপত্তি আর নৈয়ায়িকগণের বিরুদ্ধে উঠতে পারে না, যেহেতু তাঁরা একত্ব প্রতিপাদক শ্রুতিসমূহকে জীবাত্মার নির্দেশকরূপে পরিগণিত করেন না, তাঁরা বলেন একত্ব প্রতিপাদক শ্রুতি সমূহ পরমাত্মাকেই নির্দেশ করে এবং বহুত্ব প্রতিপাদক শ্রুতি জীবাত্মাকেই নির্দেশ করে।

আর তাছাড়া এই বহু জীব স্বীকার না করা হলে আমাদের এই যে জাগতিক ব্যবহারাদী তার সিদ্ধ হবে না। কাউকে কোনও কর্ম প্রভৃতির যে নির্দেশ প্রদান করা হয় তা আর সিদ্ধ হবেনা। যদি জীবাত্মার বহুত্ব না স্বীকার করা হয় না স্বীকার করা হয়।

সংস্কৃতে একটি বিশিষ্ট প্রবাদ লক্ষ্য করা যায় যা হলো— "বহুজন হিতায় বহুজন সুখায়"- অর্থাৎ অনেকের উপকারেই অনেকের সুখ। এমন বাণী গৌতম বুদ্ধের দর্শনেও পাওয়া যায়। যা ভারত সেবাশ্রম সংঘের নীতিবাক্য বলেও বিবেচিত। জীবাত্মা বহু হলেই এমন বাক্যসমূহ অর্থপূর্ণ হয়। সুতরাং ন্যায় সম্প্রদায়ের এই যে জীবাত্মার বহুত্ব স্বীকার তা যথেষ্ট যুক্তিপূর্ণ বলে আমার মনে হয়।

Endnotes

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চতুর্বর্গ পুরুষার্থ: একটি সংক্ষিপ্ত কথন

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Abstract: পুরুষের যা প্রার্থিত, তাই পুরুষার্থ। পুরুষের প্রার্থিত বস্তুকে ভারতীয় দর্শনে চার ভাগে ভাগ করা হয়েছে। ধর্ম, অর্থ, কাম ও মোক্ষ—এই চারটি পুরুষার্থ। আদিতে ধর্ম, অর্থ ও কাম এই ত্রিবর্গই পুরুষার্থের অন্তর্গত ছিল। পরবর্তী সময়ে চতুর্থ পুরুষার্থ মোক্ষ ত্রিবর্গের সাথে যুক্ত হয়েছে। ধর্ম, অর্থ, কাম ও মোক্ষ—এই চারটি পুরুষার্থকে একত্রে চতুর্বর্গ বলা হয়। এই চতুর্বর্গ পুরুষার্থ স্বীকারের মধ্যেই নিহিত হয়ে আছে বৈদিক জীবন জিজ্ঞাসার মূল বাণী। পারস্পরিক এক নিবিড় সম্বন্ধের মধ্যে দিয়ে গ্রথিত ধর্ম, অর্থ, কাম ও মোক্ষ এই চতুর্বিধ ধারণা হিন্দু জীবনদর্শনের পরিচায়ক। এই প্রবন্ধে আমার সীমিত ধীশক্তির দ্বারা চতুর্বর্গ পুরুষার্থ বিষয়ে একটি দার্শনিক পর্যালোচনা করার প্রয়াস করেছি।

Keywords: পুরুষার্থ, মোক্ষ, অবিনশ্বর, স্বতঃমূল্যবান, নির্বাণ।

পুরুষের যা প্রার্থিত, তাই পুরুষার্থ। এখানে 'পুরুষ' শব্দের অর্থ প্রতিটি মানুষ, পুরুষ, নারী, বালক, বৃদ্ধ, জাতি, ধর্ম নির্বিশেষে এক সত্তা। শাস্ত্র মতে, 'পুরী শেতে' ইতি পুরুষ।[1] অর্থাৎ দেহরূপ পুরীতে যিনি সদা শুয়ে আছেন তিনিই পুরুষ। যে সমস্ত ভারতীয় দর্শন সম্প্রদায় আত্মা স্বীকার করেন তারা মনে করেন জীবাত্মাই হল পুরুষ। পুরুষের প্রার্থিত বস্তুকে ভারতীয় দর্শনে চার ভাগে ভাগ করা হয়েছে। ধর্ম, অর্থ, কাম ও মোক্ষ—এই চারটি পুরুষার্থ। পুরুষার্থের সাধনকেও পুরুষার্থ বলা হয়ে থাকে। কারণ সাধনের মাধ্যমেই প্রার্থিত বিষয় পাওয়া যায়।

পুরুষার্থ বিষয়ক আলোচনার মাধ্যমে বৈদিক ধর্মনীতির মধ্যে মানুষের সদর্থক জীবনবোধ ও আধ্যাত্মিকতার যে মেলবন্ধন সাধিত হয় তার প্রকৃত পরিস্ফুটন হয়। বৈদিক ভারতীয় দর্শনে মানুষের দুটি সত্তা স্বীকার করা হয়। যথা- ১) আধ্যাত্মিক অবিনশ্বরতার দিক ও ২) নশ্বর জীবনের প্রয়োজন ও প্রয়াস। আধ্যাত্মিক ও অবিনশ্বরতার দিক হল মোক্ষ, যা পরম পুরুষার্থ রূপে স্বীকৃত এবং জীবনের সত্য রূপের উৎঘাটিত দশা। অন্যদিকে ধর্ম, অর্থ ও কাম—এই ত্রিবর্গ হল নশ্বর জীবনের প্রয়োজন ও প্রয়াস। অনেক শাস্ত্রবিদের মতে আদিতে ধর্ম, অর্থ ও কাম এই ত্রিবর্গই পুরুষার্থের অন্তর্গত ছিল। কিছু কিছু প্রাচীন রচনায় এই ত্রিবর্গকেই পুরুষার্থরূপে স্বীকৃতি দেওয়া হয়েছে। পরবর্তী সময়ে চতুর্থ পুরুষার্থ মোক্ষ ত্রিবর্গের সাথে যুক্ত হয়েছে। ধর্ম, অর্থ, কাম ও মোক্ষ- এই চারটি পুরুষার্থকে একত্রে চতুর্বর্গ বলা হয়।

ভারতীয় দর্শনে পুরুষার্থ বিষয়ে মতপার্থক্য লক্ষ্য করা যায়। যেমন— চার্বাক দর্শনে কামকে মুখ্য পুরুষার্থ বলা হয় এবং অর্থকে কাম চরিতার্থ করার উপায় মাত্র হিসাবে দেখা হয়। যে সমস্ত পুরাণ ও দর্শন সম্প্রদায় ত্রিবর্গ স্বীকার করেন তাদের অনেকের কাছে কাম ও অর্থই শ্রেয় আবার অনেকের মতে ধর্মই একমাত্র শ্রেয়। ত্রিবর্গ প্রসঙ্গে মনু বলেছেন— কেউ ধর্ম ও অর্থকে শ্রেয় বলেন। কেউ আবার কেবল ধর্ম বা কেবল অর্থকে শ্রেয় বলেন। কিন্তু সিদ্ধান্ত হল প্রকৃতপক্ষে ত্রিবর্গই শ্রেয়-

"ধর্মার্থাবুচ্যতে শ্রেয়ঃ কামার্থো ধর্ম এব চ।
অর্থ' এবেছ বা শ্রেয় স্ত্রিবর্গ' ইতি তু স্থিতিঃ"।।[2]

যারা চতুর্বর্গ পুরুষার্থে বিশ্বাসী তারা মোক্ষলাভকেই পরম পুরুষার্থ বলেন এবং এদের মতে

মোক্ষ স্বরূপত কাম্য। তারা বলেন ধর্ম, অর্থ, কাম মোক্ষের অভিমুখী হলে তবেই মূল্যবান বলে গণ্য হয়। তাই তারা গৌণ অর্থে মানুষের ইপ্সিত। যেমন– বেদান্ত পরিভাষায় চতুর্বর্গ পুরুষার্থ স্বীকার করা হয়েছে এবং মোক্ষকে পরম পুরুষার্থ রূপে উল্লেখ করা হয়েছে—

"ইহ খলু ধর্মার্থকামমোক্ষাখ্যেযু চর্তুবিধা
পুরুষার্থেযু মোক্ষ এব পরমপুরুষার্থ"[3]

ভারতীয় দর্শনের এই চতুর্বর্গ পুরুষার্থের অর্থ ও তাৎপর্য ব্যাখ্যা করার ক্ষুদ্র প্রয়াস বর্তমান প্রবন্ধের মাধ্যমে করা হয়েছে।

॥ ১॥

ভারতীয় ধর্মনীতিতে পুরুষার্থরূপে 'ধর্ম'কে সর্বাগ্রে উল্লেখ করা হয়েছে। কারণ জীবনের কোন প্রার্থনাই পূর্ণ হবে না যদি ধর্মকে পরিত্যাগ করা হয়। 'ধর্ম' শব্দটির উৎপত্তি হয়েছে 'ধৃ' ধাতুর উত্তর 'মন' প্রত্যয় যোগ করে। 'ধৃ' ধাতুর অর্থ ধারণ। যা ধারণ করে তাই ধর্ম। বৈদিক সাহিত্যে 'ধর্ম' শব্দটি নির্দিষ্ট কোন অর্থে ব্যবহৃত হয়নি। 'ধর্ম' শব্দের সমার্থক ইংরেজি শব্দ কোনটি সেটাও বলা কঠিন। পুরুষার্থের প্রেক্ষিতে ধর্মের একাধিক অর্থের মধ্যে উল্লেখযোগ্য হল 'কর্ম' বা 'ব্যবহার' অর্থে ধর্মের প্রয়োগ— যা সমাজে মানুষের 'কর্তব্য'কে বোঝায়। কর্তব্য অর্থে কেবল নৈতিক কর্তব্য নয় তার একটি সামাজিক দিক রয়েছে। সমাজে বসবাস করে নিজের ও অপরের কল্যাণের জন্য কর্ম সাধনই মানুষের ধর্ম, যা মানুষের আশ্রম ও বর্ণ অনুযায়ী নির্ধারিত হয়। ধর্মকে দুটি শ্রেণীতে বিভক্ত করা হয়— সাধারণ ধর্ম ও বিশেষ ধর্ম। প্রথম শ্রেণীর ধর্ম সামাজিক অবস্থান নিরপেক্ষভাবে সকল মানুষের আচরণীয়। কিন্তু দ্বিতীয় শ্রেণীর ধর্ম মানুষের সামাজিক অবস্থান সাপেক্ষ। মনুসংহিতায় মানুষের বিভিন্ন সাধারণ ধর্মের উল্লেখ করা হয়েছে, যেমন— ধৃতি বা স্থিরসংকল্পসহ কর্মসাধন, ক্ষমা বা মার্জনা, দম বা মনঃসংযোগ, অস্তেয় বা চৌর্যাভাব, শৌচ বা শুচিতা, ইন্দ্রিয়নিগ্রহ বা ইন্দ্রিয় -আসক্তি দমন, ধী বা জ্ঞান, বিদ্যা বা অধ্যয়ন, সত্য বা সত্যবাদিতা ও অক্রোধ বা ক্রোধ বর্জন। এইসব সাধারন ধর্মগুলি সব বর্ণের সব মানুষের এবং সব পর্যায়ের বা আশ্রমের সব মানুষের পালনীয় কর্ম। অন্যদিকে বিশেষ ধর্মগুলি মানুষের সার্বজনীন কর্তব্য নয়। বিশেষ বিশেষ মানুষের স্বভাব, সামাজিক অবস্থান এবং জীবনের নানা পর্যায় ভেদে বিশেষ ধর্মগুলি নির্দিষ্ট করা হয়েছে। এই বিশেষ ধর্মগুলি দুই প্রকার। যথা- ক) আশ্রম ধর্ম অর্থাৎ বিভিন্ন আশ্রমের উপযোগী ধর্ম এবং খ) বর্ণ ধর্ম অর্থাৎ বিভিন্ন বর্ণের উপযোগী কর্তব্যসমূহ।

মনুস্মৃতি, রামায়ণ, মহাভারত ও বিভিন্ন ধর্মশাস্ত্রে 'আশ্রম' শব্দটি জীবনযাপন প্রণালীকে বোঝায়। মূলত চারটি আশ্রমের উল্লেখ পাওয়া যায়— ব্রহ্মচর্য, গার্হস্থ্য, বানপ্রস্থ ও সন্ন্যাস। এই চারটি মনুষ্যজীবন ব্যবস্থার বিভিন্ন পর্যায়। যে পর্যায় ভেদে মানুষের কর্তব্য নির্ধারিত হয়ে থাকে। যেমন– ব্রহ্মচর্য আশ্রমে ব্যক্তির কর্তব্য হল গুরুর আশ্রমে গুরুর সাথে বসবাস করা, জ্ঞান অর্জন করা, কামদমন করা, ভিক্ষা করা ও পরবর্তী জীবনের জন্য উপার্জনের শিক্ষা লাভ করা। গার্হস্থ্য আশ্রমে বিবাহিত গৃহীর কর্তব্য হল– সন্তান জন্ম দেওয়া ও লালন পালন করা, পরিবার বজায় রাখা, সন্তানদের শিক্ষিত করা ও যজ্ঞ নিষ্পন্ন করা প্রভৃতি। বানপ্রস্থ আশ্রমে ব্যক্তির কর্তব্য হল— ভোগ বাসনা পরিত্যাগ করে নিরাসক্তভাবে জীবন যাপন করা, কামবর্জন করা এবং পরবর্তী প্রজন্মের কাছে পরিবারের দায়িত্ব হস্তান্তর করা। সন্ন্যাস আশ্রমে ব্যক্তির কর্তব্য হল— বস্তুগত আকাঙ্ক্ষা পরিত্যাগ করে নিরবচ্ছিন্ন ধ্যানের মাধ্যমে ও বেদ-উপনিষদ পাঠের মাধ্যমে আত্মজ্ঞানের অনুশীলন করে অন্তরের মধ্যে আত্মা বা ব্রহ্মকে উপলব্ধি করা।

অন্যদিকে মানুষের বিভিন্ন সামাজিক অবস্থানগত ধর্মের মধ্যে একটির নাম 'বর্ণধর্ম'। বর্ণধর্ম হল মানুষের বর্ণ অনুসারে অর্থাৎ ব্রাহ্মণ, ক্ষত্রিয়, বৈশ্য ও শূদ্র—এই চার বর্ণ অনুসারে কর্তব্যকর্ম। এই চারটি বর্ণ সত্ত্ব, রজঃ ও তমঃ গুণের তারতম্যের ভিত্তিতে কল্পিত হয়েছে। প্রতিটি মানুষের মধ্যে তিনটে গুণ থাকলেও প্রত্যেকের মধ্যে একটি গুণ প্রধান হয় এবং ওপর দুটি গুণ অপ্রধান

হয়। কোন মানুষ সত্ত্ব প্রধান, কোন মানুষ রজঃপ্রধান এবং কোন মানুষ তমঃপ্রধান হয়। সত্ত্ব গুণ প্রধান ব্যক্তি ব্রাহ্মণ বর্ণের অন্তর্গত। সত্ত্বপ্রধান হওয়ার জন্য ব্রাহ্মণের স্বরূপগত বৈশিষ্ট্য হল— প্রজ্ঞা, উদারতা, সত্যকথন, নির্লোভ ও সরলতা এবং তার পালনীয় কর্তব্য হল— যজ্ঞানুষ্ঠান, পূর্জাচনা, দানগ্রহণ ও অধ্যাপনা প্রভৃতি। সত্ত্বমিশ্রিত রজঃপ্রধান ব্যক্তি ক্ষত্রিয় বর্ণের অন্তর্গত। রজঃপ্রধান হওয়ার জন্য ক্ষত্রিয়ের স্বরূপগত বৈশিষ্ট্য হল— শৌর্য, বীর্য, দম্ভ ও অহংকার এবং তার পালনীয় ধর্ম হল— প্রজাপালন, অসাধুনিগ্রহ এবং যুদ্ধক্ষেত্র থেকে পলায়ন না করা প্রভৃতি। তমঃমিশ্রিত রজঃপ্রধান ব্যক্তি হলেন বৈশ্য বর্ণের অন্তর্ভুক্ত। রজঃ-তমঃ মিশ্রিত হওয়ায় বৈশ্যের পালনীয় ধর্ম হল— বাণিজ্য, কৃষিকর্ম, পশুপালন ও উৎপাদন প্রভৃতি। রজঃমিশ্রিত তমঃপ্রধান ব্যক্তি শূদ্র বর্ণের অন্তর্গত। তমঃপ্রধান হওয়ার জন্য আলস্য, মূঢ়তা ও পরনির্ভরতা ইত্যাদি শূদ্রের স্বরূপগত বৈশিষ্ট্য এবং এদের পালনীয় ধর্ম হল— অপর তিন বর্ণের মানুষের সেবা ও পরিচর্যা করা এবং আচার অনুষ্ঠানে পবিত্র মন্ত্র উচ্চারণ না করা।

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ধর্ম লাভ কিন্তু মানুষের জীবনযাত্রার একমাত্র প্রয়োজনীয় সম্পদ নয়। ধর্ম ছাড়াও জীবনকে যাপনযোগ্য করার জন্য অর্থের যে প্রয়োজন আছে, এ কথা ভারতীয় ধর্মনীতিতে অস্বীকার করা হয়নি। 'অর্থ'কে পুরুষার্থরূপে গণ্য করে ভারতীয় ধর্মনীতিতে এটা বলা হয়েছে যে, ব্যক্তির প্রয়োজনে, সামাজিক কর্তব্য ও পারিবারিক দায়িত্ব পালনে এবং ধর্মপালনের জন্য অর্থ প্রয়োজন। বিবেকানন্দ যথার্থই বলেছেন— খালি পেটে ধর্ম হয় না।

মহাভারতের শান্তি পর্বে অর্থের মাহাত্ম্য সম্বন্ধে অর্জুন সিদ্ধান্ত করেছেন- পর্বত থেকে যেমন অনেক নদীধারা বেরিয়ে আসে তেমনই নানা জায়গা থেকে জোগাড় করা, ক্রমে বেড়ে ওঠা সঞ্চিত অর্থ থেকেই সমস্ত কাজ করা যায়। এই অর্থ থেকেই ধর্ম, কাম, স্বর্গ এবং এই অর্থ থেকেই মানুষের জীবনযাত্রার কাজ নির্বাহিত হয়।[4] জীবনে অর্থের গুরুত্ব বিষয়ে অর্জুন আরও বলেছেন— গ্রীষ্মকালের ক্রমশীর্ণ নদীগুলি যেমন এখানে-ওখানে বিচ্ছিন্ন হয়ে যায়, তেমনই অর্থহীন অল্পবুদ্ধি মানুষের সমস্ত কাজই খাপছাড়া হয়ে যায়- বিচ্ছিদ্যন্তে ক্রিয়াঃ সর্বাঃ গ্রীষ্মে কুসরিতো যথা।[5]

এখন প্রশ্ন হল এই অর্থ লাভের উপায় কি? মহাভারতে বলা হয়েছে যে উত্থানশক্তির সাহায্যে অর্থাৎ প্রচেষ্টার মাধ্যমেই অর্থ লাভ হয়। কৌটিল্য পরিষ্কারভাবে তাঁর অর্থশাস্ত্রে একথা সমর্থন করে জানিয়েছেন যে, 'অর্থ' নামে যে পুরুষার্থটি আছে, তার মূল উৎস হল উত্থান— 'অর্থস্য মূলম উত্থানম্'।[6] চেষ্টা, নিরন্তর চেষ্টাই হল উত্থান। এই উত্থান বা প্রচেষ্টার উৎস হল ব্যক্তির শারীরিক দক্ষতা। এই শাস্ত্রগুলিতে বলা হয় যে, দৈহিক ক্ষমতা বা পটুতার চেয়ে বড় কিছুই নয়। কৃষিকার্য, গোরক্ষা, ব্যবসা-বাণিজ্য ও শিল্পে ব্যক্তির দক্ষতা প্রকাশের মাধ্যমে অর্থপ্রাপ্তি হয়। বাৎসায়নও বলেন, অর্থ উপার্জনের জন্য অবলম্বনীয় উপায় ব্যক্তির সামর্থের উপর নির্ভর করে। তিনি অর্থ সংগ্রহের চারটি উপায়ের উল্লেখ করেন— প্রথমত, প্রতিগ্রহ অর্থাৎ ব্রাহ্মণ শিক্ষালাভ সম্পূর্ণ করে গৃহস্থ জীবনে যাগ-যজ্ঞ করে দান স্বরূপ অর্থ লাভ করেন। দ্বিতীয়ত, জয় অর্থাৎ ক্ষত্রিয় যুদ্ধ করে অর্থ উপার্জন করেন। তৃতীয়ত, ক্রয়-বিক্রয় অর্থাৎ বৈশ্য বা বনিকগণ ব্যবসার মাধ্যমে অর্থ উপার্জন করেন। চতুর্থত, নির্বেশ কাজ করে অর্থাৎ শূদ্ররা কায়িকশ্রমের পরিবর্তে যে অর্থ লাভ করেন।

তবে অর্থ কাম্যবস্তু হলেও অর্থ বলতে এমন কোন সম্পদকে বোঝানো হয় না যা অন্যায় ভাবে সংগৃহীত। অন্যায়ভাবে যখন অর্থ উপায় করা হয় তাকে 'অর্থদূষণ' বলা হয়। চুরি করে, শোষণ করে বা অসৎ পথে অর্থ উপার্জন ও নিজের সুখসম্ভোগে ও কামসাধনে ব্যয়িত অর্থ কখনোই পুরুষার্থ নয়। অর্থ সৎ উপায়ে উপার্জন করতে হবে এবং সৎ পথে অর্থকে ব্যয় করতে হবে। সুতরাং সৎ পথে উপার্জিত ও সঞ্চিত অর্থ যার দ্বারা কোনো ব্যক্তি প্রতারিত হয়নি সেই ন্যায়লব্ধ অর্থই প্রকৃত অর্থ।

বহু শাস্ত্রে অর্থের সংযত ব্যবহারের জন্য ধর্মের নিয়ন্ত্রণের কথা বলা হয়। ভারতীয় ধর্মনীতিতে অর্থের প্রয়োজনীয়তা স্বীকৃত হলেও, অর্থের ধর্ম দ্বারা পরিচালিত হওয়ার প্রয়োজনীয়তা বহু স্থানে আলোচিত হয়েছে। ধর্ম কেবল কামের নিয়ন্ত্রক নয়, অর্থেরও নিয়ন্ত্রক। অর্থকে লক্ষ্য রূপে বিবেচনা না করে বৃহৎ লক্ষ্য সাধনের উপায়রূপে গণ্য করতে হবে। অর্থের অপব্যবহার রোধ ও ধর্মের দ্বারা নিয়ন্ত্রিত অর্থ ব্যবহারই মোক্ষের অভিমুখে নিয়ে যায় এবং ভারতীয় ধর্মনীতি অনুসারে পরম পুরুষার্থ মোক্ষ লাভের যা সহায়ক হয় তাই কেবল পুরুষার্থ রূপে গ্রাহ্য হতে পারে।

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বৈদিক জীবনবাদে মানব প্রকৃতির যথার্থ মূল্য নিরূপণ করা হয়েছে। পশুর মত মানুষের জীবনেও সহজাত প্রবৃত্তি ও আবেগ আছে এবং মানুষও ওইসব প্রবৃত্তিকে কোন না কোন ভাবে পরিতৃপ্ত করতে চায়। সহজাত প্রবৃত্তিগুলির তৃপ্ত না হলে মানুষের জীবনে ভারসাম্য বিনষ্ট হয়। বাস্তবমুখী ভারতীয় শাস্ত্রগুলিতে, মানুষের জীবনে দৈহিক সুখসম্ভোগের প্রয়োজনীয়তা অস্বীকার করা হয়নি এবং কামের পরিচর্যার জন্য, দাম্পত্যরতির জন্য, গার্হস্থ্য আশ্রমের উল্লেখ করা হয়েছে। ভারতীয় দর্শনে বলা হয়— যদি আধ্যাত্মিকতা ও জীবনের মধ্যে কোন সম্পর্ক না থাকে তাহলে মোক্ষ বা মুক্তি লাভ করা অসম্ভব। তাই সাধারণ জীবনযাত্রায় কাম বা সুখ ভোগকে অস্বীকার করা যায় না।

'কাম' শব্দটির সাধারণ অর্থ কামনা বা বাসনা। কামসূত্রে বলা হয়েছে পঞ্চজ্ঞানেন্দ্রিয়ের (কর্ণ, ত্বক, চক্ষু, জিহ্বা ও নাসিকা) নিজ নিজ বিষয়ে অর্থাৎ শব্দ, স্পর্শ, রূপ প্রভৃতি বিষয়ে সম্বন্ধযুক্ত হলে আত্মার যে সুখানুভূতি হয় পরে সেই সুখলাভের ইচ্ছা ও তার সাধন বিষয়েও ইচ্ছা হয়, তাকেই কাম বলা হয়।[7] কামসূত্র অনুসারে কাম দু'প্রকারের হয়— ক) কাম্য বস্তুর উপভোগ এবং খ) রমনী ও পুরুষের মিলন সুখ।

ধর্মশাস্ত্রগুলিতে গৃহস্থ জীবনে প্রয়োজনীয় অর্থ উপার্জনের প্রস্তুতির জন্য যেমন ব্রহ্মচর্য আশ্রমের প্রয়োজনীয়তা স্বীকার করা হয়, তেমনি ব্রহ্মচর্যের পরবর্তী গার্হস্থ্য আশ্রমে পুরুষার্থ রূপে কামের প্রয়োজনীয়তা স্বীকার করা হয়ে থাকে। সন্তান উৎপাদনের মাধ্যমে বংশরক্ষা ও সর্বোপরি মানবজাতির রক্ষার জন্য কাম প্রয়োজনীয়। তবে ভারতীয় দর্শনে সংযত, সীমিত ও পরিশীলিত কাম সমর্থন করা হয়। কামসূত্রে অসংযত ও অপরিমিত বিশৃঙ্খল কামের বিরুদ্ধাচারণ করা হয়েছে। অর্থের ক্ষেত্রে যেমন ধর্ম নিয়ন্ত্রকের ভূমিকা নেয়, সেই রকম কামের ক্ষেত্রেও ধর্মের নিয়ন্ত্রণ অত্যন্ত আবশ্যক। কৌটিল্যের অর্থশাস্ত্রেও কামকে রাজার কাম্যবিষয় রূপে স্বীকৃতি দেওয়া হলেও ধর্ম ও অর্থের সঙ্গে সামঞ্জস্যপূর্ণভাবে কাম চরিতার্থ করার কথা বলা হয়েছে— ধর্মার্থাবিরোধেন কামং সেবেত। ন নিঃসুখঃ স্যাৎ।[8]

মহাভারতে ধর্ম, অর্থ ও কামের সুসংহত সমন্বয়ের কথা বলা হয়েছে- "ধর্ম ও অর্থ উপার্জন না করিয়া যে ব্যক্তি সতত কামপ্রাপ্তিতে ইচ্ছুক, তাহার মিত্রগণ তাহাকে ত্যাগ করেন এবং ধর্ম ও অর্থও সে লাভ করিতে পারে না। সুতরাং তাহার ইচ্ছাও পূর্ণ হয় না। জলাশয়ের জল শুকাইয়া গেলে মাছের মৃত্যু যেরূপ নিশ্চিত, কামে উন্মত্ত ধর্মার্থহীন ব্যক্তিরও সেইরূপ কামান্তে নিধন নিশ্চিত"।[9]

প্রথম ও দ্বিতীয় পুরুষার্থের ন্যায় কামও স্বতঃমূল্যবান নয়, তা পরতঃমূল্যবান কারণ শাস্ত্র নির্দিষ্ট ও ধর্ম দ্বারা নিয়ন্ত্রিত কাম মানবজাতির সার্বিক বিকাশে সহায়ক এবং মোক্ষ লাভের উপায় হিসাবে মূল্যবান।

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'মোক্ষ' শব্দটি 'মুচ্' ধাতু হতে নিষ্পন্ন হয়েছে, যার অর্থ হল মুক্তি। বেদে উল্লেখিত আছে মুক্তির অর্থ মৃত্যুরূপ বন্ধন হতে মুক্তি, কামনা হতে মুক্তি, বন্ধন হতে মুক্তি। আবার গীতায় পাপ হতে মুক্তি, কর্ম বন্ধন হতে মুক্তি, জড়ামরণ হতে মুক্তির উল্লেখ আছে। মহাভারতে বাসনার

নিবৃত্তিকে মোক্ষ বলা হয়েছে। পুরুষের মুক্তি বা মোক্ষলাভ হলে বন্ধন ছিল বলে ধরে নিতে হবে। বন্ধন না থাকলে মুক্তির কোন অর্থই হয় না। এই বন্ধন হতে নিষ্কৃতির নামই মোক্ষ।

চতুবর্গের অন্তর্গত চারটি পুরুষার্থের মধ্যে মোক্ষকে পরম পুরুষার্থ বলা হয়েছে। কারণ ভারতীয় শাস্ত্রমতে সকাম ধর্মীয় আচার অনুষ্ঠানের মাধ্যমে প্রাপ্ত স্বর্গ সুখ পরম পুরুষার্থ নয়, বরং যা প্রাপ্ত হলে অতিরিক্ত কিছু কামনা করার থাকে না, সমস্ত প্রয়োজনের অবসান ঘটে তাই পরম পুরুষার্থ। মোক্ষ লাভের পর পুরুষের আর কিছুই কামনার থাকে না। ধর্ম, অর্থ ও কামের পরিচর্যাও পুরুষ করে থাকে মোক্ষ প্রাপ্তির জন্যই। অর্থাৎ পুরুষের জীবনের লক্ষ্য হল মোক্ষ লাভ করা এবং বাকি তিনটি পুরুষার্থ হল ওই লক্ষ্যের উপায়।

বিভিন্ন ভারতীয় দর্শন সম্প্রদায় মোক্ষ শব্দটি বিভিন্ন নামে অভিহিত করেছেন। যেমন-মুক্তি, অপবর্গ, কৈবল্য, নির্বাণ, অপবর্গ প্রভৃতি।[10] পুরুষার্থ হিসাবে মোক্ষের অন্তর্ভুক্তি ধর্মের ধারণায় পরিবর্তন সাধন করে। ভারতীয় ধর্মশাস্ত্রে প্রেয় ও শ্রেয়—এর মধ্যে পার্থক্য করা হয়। 'প্রেয়' হল পরিবার, স্ত্রী, পুত্র প্রভৃতি সুখদায়ক বস্তু। আর 'শ্রেয়' হল আত্যন্তিক দুঃখ নিবৃত্তি। যারা প্রেয়মার্গকে অনুসরণ করে তারা ত্রিবর্গ পুরুষার্থের অর্থাৎ ধর্ম, অর্থ ও কাম স্বীকার করেন এবং ধর্মকেই পরম পুরুষার্থরূপে গণ্য করেন। তারা বলেন ধর্মের স্বতঃমূল্য আছে এবং পুরুষের জীবনের লক্ষ্য হল ধর্মকে অনুসরণ করা। কিন্তু যারা শ্রেয়কে প্রেয় অপেক্ষা বেশি কাম্য বলে মনে করেন, তারা ত্রিবর্গের পরিবর্তে চতুর্বর্গ পুরুষার্থ স্বীকার করেন এবং এদের মতে মোক্ষ হল পরম পুরুষার্থ বাকি ধর্ম, অর্থ ও কাম হল গৌণ পুরুষার্থ। ধর্ম, অর্থ ও কাম হল মোক্ষ লাভের উপায়। মোক্ষ হল উদ্দেশ্য বা লক্ষ্য এবং সেই উদ্দেশ্য লাভ করতে ধর্ম, অর্থ ও কামের যথাযথ অনুশীলন প্রয়োজন। আসলে ধর্ম, অর্থ ও কাম মোক্ষের মধ্যে পরিপূর্ণতা লাভ করে। ত্রিবর্গের আদর্শ তাই মোক্ষে অপ্রাসঙ্গিক হয়ে পড়ে না, বরং তা পূর্ণতর হয়ে ওঠে।

মোক্ষবাদীরা মোক্ষকে পরম পুরুষার্থ বলে স্বীকার করলেও মোক্ষের স্বরূপ বিষয়ে ভারতীয় দর্শন সম্প্রদায়গুলির মধ্যে মতপার্থক্য লক্ষ্য করা যায়। যেমন- বৌদ্ধ দর্শনে মোক্ষ বলতে আত্যন্তিক দুঃখ নিবৃত্তিকে বোঝায়। জৈন মতে, সর্ব আবরণ থেকে বিমুক্তি হল মুক্তি। জৈন মতানুসারে মোক্ষ হল আত্মার এক অনন্ত জ্ঞান, অনন্ত দর্শন, অনন্ত মুক্তি ও অনন্ত আনন্দময় অবস্থা। সাংখ্য ও যোগ দর্শনে পুরুষের বা আত্মার চিৎ স্বরূপে অবস্থানকেই মোক্ষ বলা হয়। ন্যায় মতে, মিথ্যাজ্ঞান, দোষ, প্রবৃত্তি, জন্ম ও দুঃখের আত্যন্তিক বিনাশই হল মোক্ষ। ন্যায়মতের সমান্তরাল মত বৈশেষিকদের। বৈশেষিকরা বলেন দুঃখের আত্যন্তিক নিবৃত্তিতে গুনশূন্য হয়ে আত্মার স্বরূপ অবস্থিতি হল মোক্ষ। অদ্বৈতবেদান্ত মতে, সর্বদুঃখের আত্মান্তিক নিবৃত্তি এবং পরমানন্দাত্মক ব্রহ্মসরূপিতা প্রাপ্তিরই নাম মোক্ষ। মোক্ষ এক লোকোত্তর আনন্দস্বরূপ বা আত্মস্বরূপ অবস্থা। বিশিষ্টদ্বৈতবাদী রামানুজের মতে কর্ম সমুচ্চিত জ্ঞান থেকে মুক্তি হয়। রামানুজ পাঁচ প্রকার মুক্তির উল্লেখ করেছেন—

১) সালোক্য— ঈশ্বরের সাথে এক ধামে বা লোকে অবস্থান করে।
২) সামীপ্য— ঈশ্বরের সমীপে অর্থাৎ ঘনিষ্ঠ সান্নিধ্যে অবস্থান করা।
৩) সারূপ্য— ঈশ্বরের যে রূপধ্যান করা হয় সেই রূপ লাভ করা।
৪) সাষ্টি— ঈশ্বরের মত অনন্ত ঐশ্বর্য্য ও ক্ষমতা লাভ করা।
৫) সাযুজ্য— ঈশ্বরের সঙ্গে যুক্ত হয়ে অভিন্ন হওয়া।

মোক্ষ জীবিত অবস্থায় হতে পারে আবার জীবনাবসানেও হতে পারে। দেহযুক্ত আত্মার মুক্তিকে জীবন্মুক্তি বলে। জীবের জীবিত অবস্থাতেই এই মুক্তি সম্ভব। আর দেহহীন আত্মার মুক্তিকে বা মৃত্যুর পর দেহত্যাগের মাধ্যমে যে মোক্ষপ্রাপ্তি হয় তা বিদেহমুক্তি। জৈন, বৌদ্ধ ও সাংখ্য-যোগ মতে জীবদ্দশাতেই মোক্ষ লাভ সম্ভব, যদিও বিদেহমুক্তিই যথার্থ অর্থে মুক্তি বা মোক্ষ। ন্যায় বৈশেষিক দর্শনে জীবন্মুক্তি স্বীকার করা হয় না, কেবল বিদেহমুক্তিই স্বীকৃত। অদ্বৈতবেদান্ত দর্শনে জীবমুক্তি ও বিদেহ মুক্তি এই উভয়বিধ মুক্তিই স্বীকার হয়েছে। বিভিন্ন দার্শনিক সম্প্রদায়ের দৃষ্টিতে

পরম পুরুষার্থের স্বরূপ কিরূপে গৃহীত হয়েছে তা বিস্তারিত আলোচনা সাপেক্ষ সে বিষয়ে এ প্রবন্ধে গভীর অনুসন্ধান করা হল না।

সর্বশেষে এ কথা সিদ্ধান্ত করা যায়, ধর্ম, অর্থ, কাম ও মোক্ষরূপ চতুর্বর্গ পুরুষার্থের গুরুত্ব ও প্রাসঙ্গিকতা বর্তমান সময়েও অস্বীকার করা যায় না। আজকের পৃথিবীতে মানুষ কেবল নিজের কাম চরিতার্থ করতে অর্থের পেছনে ছুটছে। নৈতিকতা লোপ পেতে পেতে একপ্রকার তলানিতে এসে ঠেকেছে। সারা বিশ্বে ধর্ম এক অস্থির ও সংকটময় অবস্থার সম্মুখীন হয়েছে, চারিদিকে এক বিশৃঙ্খল হিংসাত্মক পরিবেশের সৃষ্টি হয়েছে। এই পরিস্থিতি থেকে পরিত্রাণের একমাত্র উপায় আধুনিক মানুষকে পুরুষার্থের সঠিক পাঠ প্রদান করা, তবেই মানুষের মুক্তি সম্ভব। আর এটাই প্রমাণ করে পুরুষার্থের আবেদন সর্বজনীন ও সর্বকালীন।

Endnotes

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ষোড়শ-সপ্তদশ শতাব্দীতে বঙ্গদেশে বৈষ্ণবতা: ঐতিহ্য এবং স্বাতন্ত্র্য

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Abstract: Mahaprabhu Sri Chaitanyadeva embodied the spirit of Bhakti and transformed Bengal's religious and cultural landscape in the fifteenth–sixteenth century. His Vaishnavism rejected caste-based hierarchy and sectarianism, promoting an inclusive path of devotion. In a society divided by rigid social norms, Chaitanya's liberal approach empowered marginalized communities and made spiritual practice accessible to all. His neo-Vaishnava philosophy differed from earlier traditions and inspired a mass movement. Bengali literature flourished under his influence, with most sixteenth–seventeenth century poets belonging to the Vaishnava tradition. The first Kheturi Mahotsav marked a milestone, introducing Gaurachandrika in Leela-kirtan. Biographical and theological texts of Gaudiya Vaishnavism enriched Bengal's devotional aesthetics. Chaitanya's legacy shaped Bengali identity for centuries, blending spiritual egalitarianism with literary excellence.

Keywords: Sri Chaitanyadeva, Vaishnavism, Leela-kirtan, Kheturi Mahotsav, Nityananda, sixteenth–seventeenth century.

ভগবান বিষ্ণুকে অবলম্বন করে বৈষ্ণবধর্মের আবির্ভাব। ঋগ্বেদের পাঁচ ছয়টি সূক্তে বিষ্ণুর উল্লেখ রয়েছে। সেখানে অন্যতম প্রধান দেবতা তিনি। বেদ বিষ্ণুকে ‘উরুক্রম’, ‘উরুগায়’, ‘ত্রিবিক্রম’ নামে অভিহিত করেছেন। ‘শতপথ ব্রাহ্মণে’ বামন রূপ ধারণকারী বিষ্ণুর কাহিনি রয়েছে। সেখানে তিনি বিশেষ কৌশলে অসুরদের হাত থেকে স্বর্গ, মর্ত্য আর পাতালের অধিকার কেড়ে নেন। এই কাহিনি থেকে পুরাণে বামনরূপী বিষ্ণুর বলিরাজকে ছলনা করার জনপ্রিয় কাহিনিটি এসেছে। ‘শতপথ ব্রাহ্মণে’ আদিত্য ও যজ্ঞকে বিষ্ণুর সঙ্গে অভিন্ন বলে ঘোষণা করা হয়েছে—

“স যঃ স বিষ্ণুর্যজ্ঞঃ স। স যঃ স যজ্ঞোসৌ স আদিত্যঃ।।”[1]

ছান্দোগ্য উপনিষদে বসুদেব-দেবকী-পুত্র কৃষ্ণের কথা রয়েছে। বৈদিক যুগে বৈষ্ণব ধর্মের দুটি ধারা গড়ে উঠেছিল—বৈখানস এবং পাঞ্চরাত্র। বৈখানস ধারার প্রবর্তক স্বয়ং ব্রহ্মা। আর পাঞ্চরাত্র ধারার প্রবর্তক নারদ। উপনিষদের যুগে রাধাতত্ত্ব প্রতিষ্ঠিত না হলেও কৃষ্ণকে বিশেষভাবে গুরুত্বদান করেছেন সেকালের মুনি ঋষিরা। শ্বেতাশ্বতর উপনিষদে কৃষ্ণকে মহেশ্বর এবং পরম দেবতা বলে আখ্যায়িত করা হয়েছে।

মহাভারতে দুজন বাসুদেবের উল্লেখ আছে। একজন হলেন পৌণ্ড্ররাজ বাসুদেব, আর অন্যজন হলেন বাসুদেব কৃষ্ণ। বাসুদেব কৃষ্ণই ঈশ্বর রূপে প্রতিষ্ঠিত। দ্রৌপদীর বিবাহসভায় পৌণ্ড্ররাজ বাসুদেব এবং বাসুদেব কৃষ্ণ উভয়েই উপস্থিত ছিলেন। নরেন্দ্রনাথ ভট্টাচার্যের মতে—

“যাদব ট্রাইবের বৃষ্ণি কুলের বাসুদেব কৃষ্ণ বিষ্ণু ও নারায়ণের সঙ্গে অভিন্ন হিসাবে ঘোষিত হয়েছিলেন।... বাসুদেব কৃষ্ণ এক ও অবিমিশ্র চরিত্র নয়। মূল ব্যক্তিটি তিনি, যাঁর কীর্তি-কলাপের পরিচয় মহাভারতে পাওয়া যায়। যাদব ট্রাইবের এই অন্যতম প্রধান ব্যক্তিটি যাঁকে মহাভারতের কয়েক স্থানে সংঘমুখ্য বলা হয়েছে, তৎকালীন সর্বভারতীয় রাজনীতিতে একটি বিশিষ্ট অংশগ্রহণ করেছিলেন।”[2]

ঐতিহাসিক তথ্যও দুর্লভ নয়। যাদবদের শাখা অন্ধক, সাত্বত ইত্যাদির নামে একসময়

বৈষ্ণবধর্ম পরিচিত হয়েছে। যেমন পাঞ্জাবের হিসার জেলা থেকে পাওয়া চতুর্থ শতাব্দীর তুশাম লিপিতে একজন 'ভাগবত'-এর উল্লেখ আছে। *Corpus Inscriptionum Indicarum* গ্রন্থের তৃতীয় খণ্ডে তেমন তথ্য পাই আমরা:

"The inscription does not refer itself to the reign of any king, and is not dated; but, on palaeographical grounds, it may be allotted to the end of the fourth, or the beginning of the fifth century A.D. It is a Vaishnava inscription; and the object of it is to record the making, by an Acharya named Somatrata, of two reservoirs and a house for the use of the God Vishnu under the name of Bhagbat or the Divine One."[3]

বস্তুতপক্ষে কৃষ্ণের উপাসনা শুরু হয়েছিল যিশুখ্রিস্টের আবির্ভাবের পূর্বে। খ্রিস্টপূর্ব পঞ্চম শতাব্দীর প্রখ্যাত ব্যাকরণবিদ পাণিনি 'বাসুদেবের ভক্ত' বোঝাতে বিশেষ প্রত্যয়ের নির্দেশ দিয়েছেন। আলেকজান্ডারের সঙ্গে যুদ্ধের সময় পুরুরাজের সৈন্যদলের সম্মুখে কৃষ্ণের প্রতিমা ছিল বলে রোমক ঐতিহাসিক উল্লেখ করেছেন। বিভিন্ন শিলালিপির প্রমাণ থেকেও বোঝা যায় যে, খ্রিস্টপূর্ব কালেই কৃষ্ণ উপাসনা তথা ভাগবতধর্ম যথেষ্ট বিস্তৃতিলাভ করেছিল।

সেন বংশের রাজাদের সময়ে বঙ্গদেশে বৈষ্ণবধর্ম কিছুটা স্পষ্ট রূপ লাভ করে। 'ভাগবত পুরাণ' তাঁদের সময়কালেই বঙ্গে প্রচলিত হয়েছিল। বিভিন্ন সময়ে প্রাপ্ত প্রত্নলেখসমূহের প্রমাণগুলি বিশ্লেষণ করে অধ্যাপক রমাকান্ত চক্রবর্তী সিদ্ধান্ত টেনেছেন:

"পূর্ব, উত্তর ও দক্ষিণ বঙ্গে বৈষ্ণবধর্ম জনপ্রিয় ছিল। রাঢ় অঞ্চলে বৈষ্ণবধর্মের ব্যাপ্তি দুর্নির্ণেয়। দক্ষিণ বিহারে গয়া অবতার পূজনের একটি কেন্দ্র রূপে প্রসিদ্ধ ছিল। সব শ্রেণির লোক বৈষ্ণবধর্মের সমর্থক কিংবা পৃষ্ঠপোষক ছিলেন।"[4]

কৃষ্ণ প্রথমে বিষ্ণুর অবতার হিসাবে পূজিত হতেন। পরে তাঁকে বিষ্ণুর সঙ্গে অভিন্ন হিসাবে প্রতিষ্ঠাদান করা হয়েছে। আরও পরে কৃষ্ণের স্থান হয় বিষ্ণুরও ঊর্ধ্বে। বিষ্ণু বৈকুণ্ঠবাসী, আর কৃষ্ণ গোলোকবাসী। গোলোকের স্থান বৈকুণ্ঠের ওপরে।

আভিধানিক অর্থে "বৈষ্ণব" বলতে 'বিষ্ণু দেবতা যার' বোঝায়। কৃষ্ণ-বাসুদেবরূপী বিষ্ণুর উপাসকেরাই প্রকৃতপক্ষে একালের বৈষ্ণব।

ভক্তিবাদের জীবন্ত বিগ্রহ ছিলেন মহাপ্রভু শ্রীচৈতন্যদেব। শ্রীমদ্ভগবতগীতায় বিশুদ্ধ ভক্তি সাধনার যে কথা পাওয়া যায় তাতে শ্রদ্ধার সঙ্গে রয়েছে মানব হৃদয়ের একটা গভীর প্রেমের সম্পর্ক। কিন্তু বৈদিক সাহিত্যের শ্রদ্ধা বা ভক্তি শব্দের যে সমস্ত প্রয়োগ রয়েছে সেখানে শ্রীমদ্ভগবত গীতার ভক্তির অর্থটি ফুটে ওঠেনি। বৈদিক সাহিত্যে বিশিষ্ট ধর্মীয় পারিভাষিক অর্থে ভক্তি শব্দের উল্লেখ নেই। বৈদিক সংগীত পাওয়া যায় তার বিকশিত রূপ ফুটে উঠেছে উপনিষদের যুগে। বৃহদারণ্য উপনিষদ, তৈত্তিরীয় উপনিষদ প্রভৃতিতে ভক্তিভাবের কথা পাওয়া যায়। মন্ডুকোপনিষদে ভগবানের অনুগ্রহ এই যে ভক্তের পরম আশ্রয় সে কথা বলা হয়েছে। শ্বেতাশ্বতর উপনিষদের ষষ্ঠ অধ্যায়ের ২৩ নং সংমন্ত্রে প্রথম প্রচলিত অর্থে ভক্তি শব্দটির উল্লেখ দেখতে পাওয়া যায়—

"যস্য দেবে পরাভক্তির্যথা দেবে তথা গুরৌ।
তস্যৈতে কথিতা হ্যর্থাঃ প্রকাশন্তে মহাত্মনঃ প্রকাশন্তে মহাত্মনঃ।।"[5]

বৌদ্ধ ধর্মের আবির্ভাব এর পর উপনিষদের ভক্তিমূলক উপাসনার কথা গুলিকে সংকলিত এবং রূপদান করা আবশ্যক হয়ে পড়ে ব্রাহ্মণ্য সমাজের দিক থেকে। এর ফলে রচিত হয় ভগবদ্গীতা। যথার্থ বিচারে শ্রীমদ্ভাগবতগীতাতেই ভক্তিধর্ম সর্বপ্রথম একটি সুনির্দিষ্ট রূপ লাভ করেছিল।

ভারতবর্ষের ভক্তি ধর্ম কোন একটি বিশেষ যুগের সৃষ্টি নয়। বিভিন্ন যুগের ভাবনা-চিন্তার ক্রমবিকাশের ফলে ভক্তি ধর্ম একটি পরিপূর্ণরূপ লাভ করে। বিষ্ণুর অবতার

কৃষ্ণকে অবলম্বন করে যে ভাগবত ধর্ম মহাভারতের মধ্য দিয়ে প্রতিষ্ঠা লাভ করেছিল, পঞ্চম শতাব্দীর প্রথম পর্ব পর্যন্ত উত্তর ভারতে তার পূর্ণ প্রভাব বজায় ছিল। বিষ্ণুপদ ভট্টাচার্য জানিয়েছেন,

"বৌদ্ধ ধর্ম প্রচারে অশোকের যে স্থান বৈষ্ণব ধর্ম প্রচারে গুপ্ত সম্রাটগণকে সেই স্থান দেওয়া যাইতে পারে। পঞ্চম শতাব্দীর দ্বিতীয়ার্ধে গুপ্ত সাম্রাজ্যের পতন আরম্ভ হইলে উত্তর ভারতে বৈষ্ণব ধর্মের প্রভাব অপেক্ষাকৃত হ্রাস পাইতে থাকে। কিন্তু ততদিনে দক্ষিণ ভারতে বৈষ্ণব ধর্মের তথা ভক্তি ধর্মের নবপর্যায়ে শুরু হইয়া যায়।"[6]

পঞ্চম শতাব্দী থেকে দাক্ষিণাত্যের বৈষ্ণব ধর্ম তথা ভক্তি ধর্মের যে নতুন পর্যায়ে শুরু হলো সেটা একেবারে আকস্মিক ব্যাপার নয়। অতীত কাল থেকেই দাক্ষিণাত্য ভক্তি-ধর্মের দেশ বলে পরিচিত হয়ে এসেছে। মূল দ্রাবিড় ভাষা এবং বৈদিক ভাষার ঊর্ধ্বতম সীমারেখা একই হলেও ভারতবর্ষে দ্রাবিড় সভ্যতার ইতিহাস আর্য সভ্যতার ইতিহাসের চেয়েও প্রাচীন। বাহ্যিকভাবে দ্রাবিড় এবং আর্যদের মধ্যে আর্যরা অধিক উন্নত ছিল। আর্যদের বিশ্বাস ছিল অগ্নি উপাসনা এবং যাগযজ্ঞের প্রতি। অন্যদিকে দ্রাবিড়দের বিশ্বাস ছিল ঈশ্বর ভক্তিতে। ফলে ভক্তিধর্মকে দ্রাবিড় সভ্যতার সৃষ্টি বলে স্বীকার করেছেন কোন কোন পন্ডিত[7]।

ভারতীয় ভক্তি ধর্ম দ্রাবিড় সংস্কৃতির ফল বলে বিবেচিত হলেও একসময় তা আর্যাবর্তের নিজস্ব সম্পদে পরিণত হয়। প্রাচীন আর্যাবর্তে সেই ভক্তিধর্মের ক্রমবিকাশ ঘটেছে। পঞ্চম শতাব্দীতে উত্তর ভারতে ভক্তি ধর্মের প্রভাব কমে গিয়ে দক্ষিণ ভারতে তার পুনরুজ্জীবন ঘটে। সমগ্র দক্ষিণ ভারতে দ্রাবিড়দের বিস্তার ঘটলেও দ্রাবিড় সভ্যতা ও সংস্কৃতি তামিলনাড়ুতে যতটা অক্ষুণ্ণ রয়েছে অন্যান্য প্রদেশে ততটা নেই। ভক্তি ধর্ম ধীরে ধীরে উত্তরাভিমুখে ছড়িয়ে পড়তে পড়তে সমগ্র দাক্ষিণাত্যে বিস্তৃত হয়। মধ্যযুগের ভারতবর্ষে ভক্তি ধর্মের যে প্লাবন বয়ে গিয়েছিল তার মূলে ছিল তামিলনাড়ুর পুনরুজ্জীবিত ভক্তিধর্ম। ষোড়শ শতাব্দীর প্রথম দশকে মহাপ্রভু দক্ষিণ ভারত ভ্রমণ করেন। নীলাচলে সার্বভৌমকে উদ্ধার করার পরে দক্ষিণ ভারত গমনের ইচ্ছা হয়েছিল তাঁ—

"দক্ষিণ গমনে প্রভুর ইচ্ছা উপজিল।"[8]

দাক্ষিণাত্য ভ্রমণের উদ্দেশ্য সম্পর্কে মহাপ্রভু অবশ্য বলেছিলেন যে বিশ্বরূপকে সন্ধান করাই তার প্রকৃত ইচ্ছা। কিন্তু স্পষ্টই বোঝা যায় যে বিশ্বরূপের পরলোক প্রাপ্তির ব্যাপারে তিনি সবকিছুই জানতেন। আসলে মহাপ্রভুর প্রকৃত উদ্দেশ্য ছিল দক্ষিণ ভারতের যাবতীয় ভক্তিতীর্থ পরিক্রমা করা এবং ভক্ত সঙ্গ লাভ করা। গোদাবরী নদীর তীরে জমিদার-পণ্ডিত রায় রামানন্দের সঙ্গে মহাপ্রভুর সাক্ষাৎকারের বর্ণনা এক্ষেত্রে বিশেষভাবে স্মরণীয়—

"দক্ষিণ গমন প্রভুর অতি বিলক্ষণ।
সহস্র সহস্র তীর্থ কৈল দরশন॥
সেই সব তীর্থ স্পর্শি, মহাতীর্থ কৈল।
সেই ছলে সেই দেশের লোক নিস্তারিল॥"[9]

দক্ষিণ ভারতে বৌদ্ধ ও জৈন ধর্মের প্রতিদ্বন্দ্বী ধর্ম সংগঠন হিসেবে জৈন সম্প্রদায় এবং বৈষ্ণব সম্প্রদায় ষষ্ঠ শতাব্দী থেকে ভক্তিপ্রচার কর্মে ব্রতী ছিল। এই সাধনায় জয়লাভ করতে হলে সমাজের সমস্ত শ্রেণীর মানুষের সহযোগিতা অতি প্রয়োজনীয় মনে করে শৈব এবং বৈষ্ণব উভয় সম্প্রদায়ের সাধকেরা জাতিভেদ প্রথা বর্জনের আবশ্যকতা অনুভব করলেন। ফলে যে ভক্তি সাধনা কেবল মন্দিরের মধ্যে আবদ্ধ হয়েছিল তাকে ছড়িয়ে দেওয়া হল জনসাধারণের মধ্যে। মন্দিরকেন্দ্রিক যে সাধনা উচ্চ বর্ণের করায়ত্তে ছিল, তার ওপর সর্বসাধারণের অধিকার স্বীকৃত হল। শাস্ত্রের অনুশাসনের সঙ্গে সংযুক্ত হলো অন্তরের আবেগ।

এভাবেই ভক্তি সাধনার মধ্য দিয়ে হিন্দু ধর্মের আত্মরক্ষার বিরাট চেষ্টা স্রোতের মতো প্রবাহিত হল। বৌদ্ধ এবং জৈন সম্প্রদায়ও এ ব্যাপারে নিষ্ক্রিয় থাকল না। তারাও আত্মরক্ষার ক্ষেত্রে সচেষ্ট হয়ে উঠলো। প্রতিটি ধর্ম সম্প্রদায়ই রাজশক্তিকে নিজেদের পক্ষে আনার চেষ্টা করতে লাগল।

এমনকি অলৌকিক ক্রিয়াকর্মের দ্বারা অজ্ঞ জনসাধারণকে নিজেদের দলভুক্ত করার প্রচেষ্টাও চোখে পড়ে।

বৈষ্ণব এবং শৈব সম্প্রদায় একটি নতুন পথ অবলম্বন করলো। তা হলো সংগীত। জনসাধারণের মধ্যে তাদের আবেগময় ভক্তিধর্ম প্রচারের প্রধান বাহন হিসেবে তারা ভক্তিমূলক সংগীত সাধনাকে বিশেষভাবে অবলম্বন করেছিলেন। গ্রামগঞ্জের পথে পথে, দেবতার মন্দির চত্বরে তারা মনের কথাকে গানের মধ্য দিয়ে প্রকাশ করতে থাকলেন। গানের মাধ্যমে কোন সিদ্ধপুরুষ তথা সাধককে সম্মুখে রেখে দলে দলে ভক্ত সাধারণ গ্রাম-গ্রামান্তরে ঘুরে বেড়াতে আরম্ভ করলো। প্রবল উন্মাদনার ফলে নতুন নতুন মন্দির প্রতিষ্ঠিত হওয়া শুরু হলো। তাদের তীর্থযাত্রায় মন্দির চত্বরে এবং গ্রামের পথে পথে রচিত হওয়া শুরু হলো ভক্তি সংগীত। এই ভক্তি আন্দোলন সমগ্র তামিলনাড়ুতে এতটাই শক্তিশালী হয়ে উঠেছিল যে একে জন-আন্দোলন হিসাবে গণ্য করা চলে।

মহাপ্রভু শ্রীচৈতন্যদেবের আবির্ভাবের পূর্বে বঙ্গদেশে বৈষ্ণবধর্মের মাত্রাগত দুটি দিক ছিল। একটি দিক ছিল পঞ্চোপসনার সঙ্গে সংযুক্ত বৈষ্ণবীয় কর্মকাণ্ড। এর সঙ্গে নানা রকমের দার্শনিক মত ও ধর্মশাস্ত্রের সংযোগ ছিল। অন্যদিকটি ছিল প্রায়োগিক বৈষ্ণব গান ও কবিতা।

বাংলাদেশের সামাজিক, রাজনৈতিক, সাংস্কৃতিক ও ধর্মীয় ইতিহাসের ক্ষেত্রে পঞ্চদশ-ষোড়শ শতাব্দীতে শ্রীচৈতন্যের আবির্ভাব ছিল উল্লেখযোগ্য ঘটনা। এই সময় বাঙালি-সমাজের প্রতিটি ক্ষেত্রে রূপান্তরের প্রক্রিয়া ঘটছিল সাড়ম্বরে। মুসলিম রাজাদের আনুকূল্যে একদিকে যেমন মুসলমান সমাজের বিকাশ দ্রুতগতি লাভ করছিল, অন্যদিকে হিন্দু ধর্মের অভ্যন্তরীণ নৈরাজ্য এই ধর্মাশ্রিত সমাজ কাঠামোকে করে তুলছিল বিপর্যস্ত করে তুলছিল। বাঙালি সমাজে সামাজিক সাংস্কৃতিক ঐক্য এবং ধর্মীয় কাঠামোকে স্থিতিশীল রাখাটা প্রায় অসম্ভব হয়ে পড়েছিল সেদিন।

এসবের পরও তৎকালীন বাংলার পরিমণ্ডলে বিরাজ করছিল একটি অখণ্ড-উদার মানবতার শূন্যতা। প্রচলিত সামাজিক ও ধর্মীয় ভাবাদর্শের বিরুদ্ধে বিদ্রোহ দানা বাঁধতে শুরু করে। ফলে জাগতিক ও আধ্যাত্মিক অবস্থানকে বজায় রাখতে একটি ভাব-বিপ্লবের আবশ্যকতা স্পষ্ট হয়ে পড়েছিল। এ এক যুগ-প্রয়োজন। এরই পথ ধরে আবির্ভূত হন বাংলাদেশের মধ্যযুগের প্রাণপুরুষ মহাপ্রভু শ্রীচৈতন্যদেব—

"বাঙালির হিয়া অমিয় মথিয়া নিমাই ধরেছে কায়া।"[10]

চৈতন্যদেবের আবির্ভাবের পূর্বে স্থানীয় বৈষ্ণবদের নেতা ছিলেন অদ্বৈত আচার্য। শ্রীহট্ট থেকে নবদ্বীপ ও শান্তিপুরে আগত ভক্ত বৈষ্ণবরাই সে সময় ভক্তিবাদের সমর্থক ও প্রচারক ছিলেন। মহাপ্রভুর পিতা জগন্নাথ মিশ্রও এসেছিলেন শ্রীহট্ট থেকে। ড. বিমানবিহারী মজুমদারের মতে,

"সব মিলাইয়া একুনে শ্রীচৈতন্যের সমসাময়িক পরিকরের সংখ্যা হইয়াছে ৪৯০। এতদ্ব্যতীত জয়ানন্দ ২৭ জন এমন স্ত্রীলোক ভক্তের নাম করিয়াছেন যাঁহাদের কোন পরিচয় পাই নাই। উক্ত ৪৯০ জন ভক্তের মধ্যে অবশ্য শ্রীচৈতন্যের পরিবারভুক্ত ব্যক্তি ও গুরুবর্গের নামও আছে।"[11]

পরবর্তীকালে পূর্ববঙ্গ থেকে বহু ব্রাহ্মণ কলকাতায় চলে আসেন প্রধানত পৌরোহিত্যের কাজ এবং নব্যধনী ব্যক্তিদের পৃষ্ঠপোষকতা লাভের আশায়। চতুর্দশ ও পঞ্চদশ শতকে বাংলার শাসন ও বাণিজ্যের কেন্দ্রভূমি নবদ্বীপ একইভাবে আকর্ষণ করেছিল শ্রীহট্টের ব্রাহ্মণদের।

"ষোড়শ শতক পর্যন্ত সপ্তগ্রাম শুধু বৃহত্তম বাণিজ্য কেন্দ্র নয়, দক্ষিণ-পশ্চিম বাংলার রাজধানী, মুসলমান রাষ্ট্রের অন্যতম প্রধান রাষ্ট্রকেন্দ্র।.... সেন রাজাদের অন্যতম রাজধানী বোধ হয় ছিল নবদ্বীপ বা মিনহাজ-উদ্-দীন কথিত নুদীয়া নগর। নদীয়া-নবদ্বীপ যে সেন রাজাদের অন্যতম রাজধানী ছিল তাহা কুলজী গ্রন্থমালা দ্বারাও সমর্থিত। সম্বন্ধনির্ণয় ও বল্লাল-চরিত গ্রন্থের মতে বল্লাল সেন বৃদ্ধ বয়সে নবদ্বীপ রাজধানীতেই বাস করিতেন।"[12]

বিশ্বম্ভর মিশ্র তথা গৌরাঙ্গ এক সুবিশাল ব্যক্তিত্ব। নিমাই পণ্ডিত নামে তিনি খ্যাতিলাভে সমর্থ

হন। বিদ্যাবান জ্ঞানবান বিশ্বম্ভর যখন ভক্তিপথের পথিক হলেন, সর্বত্র কৃষ্ণকে দর্শন করলেন, তখন এক হিসাবে বৈষ্ণব সমাজের প্রভূত লাভ হল। তিনি অবশ্য পৌরাণিক বৈষ্ণব ধর্মের কথা প্রচার করেননি। তিনি এবং তাঁর পরিকরেরা ভাগবতের কৃষ্ণকথার সঙ্গে ভক্তিভাব বিমিশ্রিত করে এক অভিনব দর্শনের জন্ম দিলেন। নিমাই পন্ডিত হয়ে উঠলেন 'পরম বৈষ্ণব'—

"পরম অদ্ভুত কথা মহা অসম্ভব।
নিমাঞি পন্ডিত হৈলা পরম বৈষ্ণব।।"[13]

প্রেমভক্তি ছাড়াও চৈতন্য প্রবর্তিত বৈষ্ণব ধর্মের অন্যতম লক্ষণীয় বৈশিষ্ট্য ছিল এর উদারনৈতিকতা। এই ধর্মে সাম্প্রদায়িক সংকীর্ণতা নেই। মধ্যযুগে বাংলায় হিন্দুধর্মে যখন প্রচণ্ড অন্তর্দ্বন্দ্ব চলছিল, জাত-পাত ধর্ম-বর্ণ বিচারের প্রশ্নে সমাজপতিরা ছিলেন সচেতন, সাধারণ মানুষের ধর্ম-বিচারের ক্ষেত্রে প্রত্যক্ষ কোনো অধিকার ছিল না, সে সময়ে শ্রীচৈতন্য এমন উদারনৈতিকতার মধ্য দিয়ে সাম্যবাদের ধারণাকে প্রতিষ্ঠা দান করতে চাইলেন।

বৈষ্ণব ধর্ম এদেশে রাজতন্ত্র এবং সামন্ততন্ত্র প্রতিষ্ঠার ক্ষেত্রে বিশেষ সহায়তা করেছিল। বস্তুতপক্ষে, শ্রীচৈতন্যের বৈষ্ণব ভাবধারা প্রাচীন বৈষ্ণব দর্শন থেকে স্বতন্ত্রতা বজায় রেখেছে। মহাপ্রভুর ডাকে সাড়া দিয়েছিল সমাজের বেশিরভাগ নিঃসহায় ও পিছিয়ে পড়া সাধারণ মানুষ। তিনি বৈষ্ণব ধর্মকে সর্বসাধারণের নাগালে এনে উপস্থিত করেছিলেন। তথাকথিত ধর্মীয় সংগঠনগুলি সমাজের ধনবান ব্যক্তিবর্গের প্রত্যক্ষ বা পরোক্ষ পৃষ্ঠপোষকতা লাভ করে শক্তি ও সামর্থ্য যেমন লাভ করে, চৈতন্যদেব সে রকম সুবিধা পাননি অথবা গৃহত্যাগী সন্ন্যাসী হওয়ায় তেমন সুযোগ নিতে চান নি। তথাপি তিনি ছিলেন সে যুগের সমাজপতিদের চক্ষুশূল।

বৈষ্ণবেরা ভক্তিমার্গের পথ অবলম্বন করায় জ্ঞান ও কর্মমার্গের প্রয়োজনীয়তার কথা স্বীকার করেননি। অবশ্য জাতপাত ভেদাভেদকে অগ্রাহ্য করার সাহস দেখিয়েছেন। নারীদের বৈষ্ণব ধর্ম গ্রহণে সেকালে কোন বাধা ছিল না। ঈশ্বরের সঙ্গে ব্যক্তি মানুষের সম্পর্ক স্থাপনের ক্ষেত্রে মধ্যবর্তী সংযোজক হিসাবে ব্রাহ্মণ-পুরোহিতদের প্রয়োজনীয়তা গ্রাহ্য করেননি। ফলে রক্ষণশীল ব্রাহ্মণদের চক্ষুশূল হয়ে উঠেছিল তৎকালীন বৈষ্ণবেরা। এর অনিবার্য পরিণতি স্বরূপ নবদ্বীপের বৈষ্ণবদের বিরুদ্ধে অপপ্রচার শুরু করে ব্রাহ্মণরাই। 'চৈতন্য ভাগবতে'র কবি তেমন ঘটনার কথা উল্লেখ করেছেন—

"এ বামনগুলা রাজ্য করিবেক নাশ।
ইহা সবা হৈতে হৈব দুর্ভিক্ষ প্রকাশ।।"[13]

পঞ্চদশ ষোড়শ শতাব্দীর সন্ধিক্ষণে বাংলা দেশের ইতিহাসে সবথেকে বড় ঘটনা হল শ্রীচৈতন্যদেবের আবির্ভাব। বাঙালি জাতি ভক্তির ডোরে আবদ্ধ হয়ে অখণ্ড রূপে প্রকাশিত হল। নবজাগরণ ঘটল বাঙালির জনজীবনে। এই জাগরণের উৎকৃষ্ট পরিচয় মেলে সাহিত্যের অনুশীলনে, আধ্যাত্মচর্চা এবং কীর্তনগানের মাধ্যমে। ষোড়শ শতাব্দীতে শ্রীচৈতন্যদেবের আবির্ভাবে ও প্রভাবে বাংলা সাহিত্যে ও সংস্কৃতির বিকাশ পরিপূর্ণতা লাভ করে। এর ফলস্বরূপ বৈষ্ণবতা বাংলা সাহিত্যে আড়াইশ তিনশ বছর ধরে জীবিত হয়ে রইল। ষোড়শ শতাব্দীর আধিকাংশ বাঙালি কবিই বৈষ্ণব সম্প্রদায়ের অন্তর্ভুক্ত ছিলেন। এঁদের মধ্যে যাঁরা মুখ্য ছিলেন তাঁরা প্রায় সকলেই স্বয়ং শ্রীচৈতন্যদেবের সাক্ষাৎ পরিকর অথবা পরিকরের শিষ্য বা অনুশিষ্যত্ব গ্রহণ করে ছিলেন।

শ্রীচৈতন্যদেব ও তাঁর পারিষদবৃন্দ যেমন—অদ্বৈত আচার্য, নিত্যানন্দ, সনাতন গোস্বামী, রূপ গোস্বামী প্রমুখের চেষ্টায় এবং তারও পরের মহাত্মাগণ যেমন- শ্রী নিবাস আচার্য, নরোত্তম দাস, শ্যামানন্দ প্রমুখের ভাব-উন্মাদনায় বাঙ্গালির জীবন ও জীবনচর্যা বৈষ্ণব ভাবাবেগে রঞ্জিত হয়ে উঠেছিল। এর ফলে বাংলা সাহিত্য ভক্তিবাদী তথা বৈষ্ণব সাহিত্যের রূপ ধারণ করল। এমনকি যে সমস্ত সাহিত্য বৈষ্ণব ধর্ম কেন্দ্রিক নয়, সেগুলোতেও বৈষ্ণবীয় ভক্তিভাবনা ও কল্পনার ছাপ সুস্পষ্টভাবে দেখা দিয়েছিল।

বাংলাদেশে শ্রীচৈতন্যদেব যে ভক্তি ধর্মের প্রবর্তন করলেন তা অন্য সব দেশের থেকে অগ্রবর্তী ভূমিকা পালন করলেও তা একটি শুধুমাত্র আকস্মিক ভূমিকা নয়। ভারতবর্ষের সর্বত্রই নবজাগরণের এই আভা ছড়িয়ে পড়েছিল। ষোড়শ শতকের মধ্যভাগে কামরূপ, গুজরাট ইত্যাদি প্রান্তীয় অঞ্চলে যে ভক্তি-ধর্মের ভাবাবেগ সাহিত্যসৃষ্টির প্রেরণা জুগিয়ে ছিল, তাতে শ্রীচৈতন্যদেবের গৌণ প্রভাব অনস্বীকার্য। শুধু তাই নয়, শ্রীচৈতন্যদেবের সরাসরি প্রভাব পড়েছিল বল্লভাচার্যের উপর।

শ্রীচৈতন্যদেব তাঁর অনবদ্য দিব্য জীবন যাপনে সার্বজনীন চিরন্তন আদর্শের অনুগত হওয়ার শিক্ষা প্রদান করেছিলেন। কয়েকটি মৌল আদর্শের উপর শ্রীচৈতন্যদেব প্রবর্তিত ধর্ম প্রতিষ্ঠিত হয়েছে—জীবে দয়া, ঈশ্বরে ভক্তি এবং ভক্তি উদ্দীপনের জন্য নাম-সংকীর্তন। সকল জাতির, সকল বর্ণের মানুষই সমানভাবে আধ্যাত্মিক শক্তির অধিকারী হতে পারে বলে তিনি মনে করতেন। হিন্দু ধর্মের সংকীর্ণতা মুছে সার্বিক ঐক্যের দ্বারা অখণ্ড বাঙালি সমাজ উত্থানের ক্ষেত্রে শ্রীচৈতন্যের প্রভাব ও উপদেশ ভীষণভাবে সাহায্য করেছিল। এমন অভূতপূর্ব প্রেরণার ছাপ পড়েছিল বাঙালি দার্শনিক চিন্তা, ধর্ম, সংগীতকলা, সাহিত্যের সবক্ষেত্রে। এই জাগরণই ছিল গোটা বাঙালি জাতির প্রথম জাগরণ—রেনেসাঁস।

শ্রীচৈতন্যের আবির্ভাবের কিছু আগে থেকেই হিন্দু সমাজ ও বাঙালি জাতি তিনশ বছরের অস্থিরতা থেকে মুক্তি পেয়ে সংহত রূপ ধারণ করে হাঁটি হাঁটি পা-পা করে এগিয়ে যেতে শুরু করেছিল। এই নবগঠিত জাতি নিজেদের স্বরূপ চিনতে ও জানতে শিখল শ্রীচৈতন্যের মধ্যে। মোড় ফিরল বাংলা সাহিত্য ও সংস্কৃতির। নতুন গতিতে শক্তি পাওয়া গীতিকবিতার স্রোত প্রবল থেকে প্রবলতর হল। বাঙালি অপদেবতার পূজা, উপদেবতার উপাসনা বাদ দিয়ে দেবতার লীলা সহচর ও দেবকল্পিত মহাপুরুষ মহাপ্রভুর ভক্তে রূপান্তরিত হল।

ষোড়শ শতকের শেষে সংগীতকলার প্রকৃষ্ট দান রস-কীর্তন পদ্ধতি বাংলার সাহিত্য ও সমাজ গ্রহণ করে। নরোত্তম দত্ত ও তাঁর সহযোগী মার্দঙ্গিক দেবীদাস এই কৃতিত্বের অধিকারী হলেও শ্রীচৈতন্যদেবই এর প্রথম সূত্রপাত করেন।

চৈতন্যদেবের নব্য বৈষ্ণব দর্শন ভক্তির জোয়ারে ভাসিয়ে দেয় সমকালীন বাংলার সমাজ ও সাংস্কৃতিক অঙ্গন। রবীন্দ্রনাথ এই যুগপ্রেক্ষিত প্রসঙ্গে বলেছেন—

"বর্ষাঋতুর মতো মানুষের সমাজে এমন এক-একটা সময় আসে যখন হাওয়ার মধ্যে ভাবের বাষ্প প্রচুররূপে বিচরণ করিতে থাকে। চৈতন্যের পরে বাংলাদেশের সেই অবস্থা আসিয়াছিল। তখন সমস্ত আকাশ প্রেমের রসে আর্দ্র হইয়াছিল। তাই দেশে সে-সময় যেখানে যত কবির মন মাথা তুলিয়া দাঁড়াইয়াছিল, সকলেই সেই রসের বাষ্পকে ঘন করিয়া কত অপূর্ব ভাষা এবং নূতন ছন্দে কত প্রাচুর্যে এবং প্রবলতায় তাহাকে দিকে দিকে বর্ষণ করিয়াছিল।"[15]

মহাপ্রভুর ভক্তির অন্যতম গুরুত্বপূর্ণ উদ্দেশ্য ছিল মানব জীবনকে সমৃদ্ধতর এবং অর্থময় করে তোলা। সন্ন্যাসী হলেও জীবনকে তিনি স্বীকার করেছিলেন। তাঁর মধ্যে ছিল সামাজিকতা এবং অনন্য সাধারণ রসবোধ। সর্বদা তিনি নিজেকে ঈশ্বর তথা ঈশ্বরের অবতার হিসেবে উপস্থাপিত করতে চাননি। কৃষ্ণদাস কবিরাজ লিখেছেন—

"কভু লৌকিক রীতি যেন ইতর জন।
কভু স্বতন্ত্র করেন ঐশ্বর্য প্রকটন।।"[16]

চৈতন্যদেবের সঙ্গে আমাদের কামনা বা ভয়ের নয়, সেদিন গভীর ভক্তির সম্পর্ক গড়ে উঠেছিল। তিনি হয়ে উঠেছিলেন আমাদের 'অন্তরের ধন'। দেবশক্তি যখন বাইরে থাকে, যখন মানুষের আত্মার সঙ্গে তার আত্মীয়তার সম্বন্ধ অনুভূত না হয়, তখন তাঁর সঙ্গে আমাদের কেবল কামনার সম্বন্ধ ও ভয়ের সম্বন্ধ। যাগযজ্ঞ অনুষ্ঠানের ত্রুটি ও অসম্পূর্ণতায় সেই দৈবশক্তি অপ্রসন্ন হলে আমাদের অনিষ্ট করতেই পারে, এই আশঙ্কা তখন আমাদের অভিভূত করে রাখে। কিন্তু

দেবতা যখন অন্তরের আত্মীয় হয়ে ওঠেন, তখনই অন্তরের পূজা আরম্ভ হয়। সেই পূজাই ভক্তির পূজা।

বৈষ্ণব ধর্মভাবনায় 'ভক্তি' বিশেষভাবে গুরুত্বপূর্ণ। এই 'ভক্তি' নেহাতই সাধারণ বিষয় নয়। ঈশ্বরের সঙ্গে ভক্তের ব্যক্তিগত অথচ অনির্বচনীয় সম্পর্ক অনুভূত হয় এই ভক্তির মাধ্যমে। ঈশ্বরের ধারণার জন্য ভক্তি অনিবার্য শর্ত। এই ভক্তি বৈধী এবং রাগানুগা ভেদে ভিন্ন।

বৈধীভক্তিতে ভক্ত ভগবানকে দেখেন ঐশ্বর্যমণ্ডিত ভাবে। আর রাগানুগা ভক্তিতে তাঁকে মাধুর্য মণ্ডিতভাবে দেখেন। গৌড়ীয় বৈষ্ণব দর্শন অনুসারে ঈশ্বর সেবার শ্রেষ্ঠ পথ হল রাগমার্গে মাধুর্যমণ্ডিত প্রেম ভিত্তিক সেবা। এই দর্শনে ভগবানের ঐশ্বর্যময় রূপকে পরিহার করে মাধুর্যময় রূপের গৌরব ঘোষিত হয়েছে। হরিবংশ পুরাণ এবং বিষ্ণুপুরাণে শ্রীকৃষ্ণের ঐশ্বর্যকে পরিহার করাটা যে স্বয়ং কৃষ্ণের অভিপ্রেত তা বলা হয়েছে। পুরাণ এবং মহাভারতে প্রহ্লাদ, নারদ, উদ্ধব এবং ভীষ্ম যে ভক্তির কথা বলেছেন সে ভক্তি আসলে প্রেমভক্তি। শ্রীমদ্ভাগবতে সগুণ এবং নির্গুণ দু'প্রকার ভক্তির কথা বলা হয়েছে। প্রকৃতিজাত গুণময়ভক্তি সগুণ, তা মানুষের আয়ত্তাধীন এবং অপ্রাকৃতিক গুণহীন ভক্তি নির্গুণ, তা ঈশ্বর লাভের সহায়ক। মাধবেন্দ্রপুরী গৌড়দেশে সর্বপ্রথম আবেগময় প্রেমভক্তি প্রচার করেছিলেন বলে জানা যায়।

"ভক্তি রসে মাধবেন্দ্র আদি সূত্রধার।"[17]

মহাপ্রভুর আগমনের পূর্বে ভক্তির পরাকাষ্ঠা রূপে প্রতিষ্ঠা লাভ করেছিলেন মাধবেন্দ্রপুরী। চৈতন্য ভাগবত গ্রন্থে বৃন্দাবন দাস মাধবেন্দ্রপুরীর ভক্তির কথা বলতে গিয়ে লিখেছেন—

"মাধবেন্দ্র কথা অতি অদ্ভুত কথন।
মেঘ দেখিলেই মাত্র হয় অচেতন।।"[18]

রাগানুগা ভক্তির মার্গে রায় রামানন্দ প্রথম মহাপ্রভুকে দাস্য, সখ্য, বাৎসল্য এবং মধুর ভাবে উপাসনার কথা বলেছেন। রামানন্দ রাধাপ্রেমকে সর্বসাধ্যসার জানিয়ে সখীভাবে সাধনার নির্দেশ দিয়েছিলেন। তাঁর মতে—

"ইহার মধ্যে রাধার প্রেম সাধ্য শিরোমনি।
যাহার মহিমা সর্ব শাস্ত্রেতে বাখানি।।"[19]

যদিও স্বয়ং মহাপ্রভু রায় রামানন্দকে স্পষ্ট ভাষায় জানিয়েছিলেন যে, তিনি ভক্তিতত্ত্ব মোটেও জানেন না। তিনি মায়াবাদের জ্ঞানমগ্নতাতেই ডুবে রয়েছেন—

"প্রভু কহে মায়াবাদী আমি ত সন্ন্যাসী।
ভক্তি তত্ত্ব নাহি জানি মায়াবাদে ভাসি।।"[20]

বস্তুতপক্ষে সখীভাবের সাধনা গৌড়ীয় বৈষ্ণব ধর্ম ও দর্শনে শ্রেষ্ঠ বলে বিবেচিত হয়।

বৈষ্ণবীয় দৃষ্টিতে সর্বকারণের কারণ শ্রীকৃষ্ণ সৃষ্টির আন্তর সত্তাকে প্রতিনিয়ত তাঁর অমোঘ বংশীধ্বনির দ্বারা আকর্ষণ করছেন। বৈষ্ণবের কল্পনায় শ্রীকৃষ্ণ স্বয়ং ভগবান এবং এই বিশ্ব চরাচর তাঁর দেহকান্তি। সৃষ্টি ও স্রষ্টার এই দ্বৈত কল্পনা থেকেই ভক্তির আগমন। এই ভক্তি গাঢ় হলে প্রেমের জন্ম হয়। ভগবান অনাদি অনন্ত। তিনি নির্বিকল্প। তবুও তিনি অনন্ত প্রেমের মধ্যে ধরা দেন। সমগ্র জীবনের সুখ-দুঃখময় বিচিত্র পথ তাঁরই অভিসারের পথ। এই পথেই তাঁর সঙ্গে আমাদের মিলন ঘটে। বিশ্ব ও মানব জীবনের সকল বৈচিত্র্যকে ভগবানের প্রেমের লীলা বলে অনুভূত হওয়াটাই বৈষ্ণব ধর্মতত্ত্বের সারকথা।

পঞ্চদশ শতাব্দীর শেষভাগ থেকে ব্রাহ্মণ্য সংস্কৃতির মূল কেন্দ্র হয়ে দাঁড়ায় নবদ্বীপ শান্তিপুর অঞ্চল। যে সমস্ত পণ্ডিত রাজসভার সংস্পর্শে আসতেন, তাঁদের সম্মান ও ধন-সম্পত্তি যথেষ্ট বৃদ্ধি পেত। কিন্তু সাধারণ জনসাধারণ তাঁদের সংস্পর্শ থেকে দূরে দূরে থাকত। সে সময়ে বৃহত্তর বঙ্গদেশের পণ্ডিতেরা নবদ্বীপ বা শান্তিপুরে বিদ্যার আদান-প্রদান করতে আসতে থাকতেন। তাঁদের কেউ ছিলেন ধনী জমিদার, কেউ ছিলেন জমিদারদের আশ্রিত, আবার কেউ কেউ দরিদ্র পণ্ডিত

ছিলেন। হোসেন শাহের সিংহাসন লাভের পূর্বের কয়েক বছর গৌড়ের সিংহাসন নিয়ে রাজনৈতিক টানাপোড়েন চলে। সে সময় বঙ্গদেশে রাজনৈতিক অশান্তি যথেষ্ট পরিমাণে হয়েছিল। অনেকে মনে করতেন গৌড়ের সিংহাসনে কোনো ব্রাহ্মণ রাজা হবে। হয়তো সে কারণেই নবদ্বীপে মহাপ্রভুর বিরাট প্রভাব-প্রতিপত্তি দেখে স্থানীয় শাসনকর্তারা আশঙ্কা অনুভব করেছিলেন। মহাপ্রভুর বিরুদ্ধ পক্ষের লোকেরা তাঁর অনুগত ব্যক্তি ও অনুচরদের রাজশাস্তির ভয় দেখাত সংকীর্তন বন্ধ করার জন্য। বৃন্দাবন দাস লিখেছেন—

"শুনিলেক নদীয়ায় কীর্ত্তন বিশেষ।
ধরি আনিবারে হৈল রাজার আদেশ॥"[20]

ষোড়শ শতাব্দীর শেষ পর্ব থেকে বৈষ্ণব আচার্যদের বাড়ির মেয়েরা যথেষ্ট উচ্চ শিক্ষা পেতেন। নিত্যানন্দের পুত্রবধূ বীরচন্দ্র গোস্বামীর স্ত্রী সুভদ্রা দেবী সংস্কৃতি একটি কাব্য রচনা করেছিলেন। শাশুড়ি জাহ্নবা দেবীর প্রশস্তিমূলক *'অনঙ্গকদম্বাবলী'* গ্রন্থ। আবার শ্রীনিবাস আচার্যের কন্যা হেমলতা দেবী বেশ কিছু বৈষ্ণব পদ রচনা করেছিলেন।

ষোড়শ-সপ্তদশ শতাব্দীর একটি গুরুত্বপূর্ণ বৈষ্ণবীয় আয়োজন প্রথম খেতুরি মহোৎসব। চৈতন্যদেবের অন্যতম অন্তরঙ্গ পার্ষদ ষড়গোস্বামীদের মধ্যে অন্যতম শ্রীজীব গোস্বামীর সঙ্গে শ্রীনিবাস আচার্য, রামচন্দ্র কবিরাজ, শ্যামানন্দ প্রমুখ পন্ডিত ভক্তবৃন্দের বিশেষ আলোচনা হয়েছিল বৃন্দাবনে। সেখানেই সম্ভবত শ্রীজীব গোস্বামী বৈধ তথ্য এবং সক্রিয় তত্ত্ব প্রচারের উপর জোর দিয়েছিলেন। হয়তো বৃন্দাবনে বসে স্থির হয়েছিল যে, ছড়িয়ে ছিটিয়ে থাকা বৈষ্ণবদের এক স্থানে নিয়ে আসতে হবে এবং তাদের মধ্যে বৃন্দাবনী তত্ত্ব প্রচারের জন্য মহোৎসব করার প্রয়োজন। অবশ্য এ ধরনের মহোৎসব অনুষ্ঠিত করতে হলে প্রচুর অর্থ দরকার। মহোৎসবের অর্থ যোগানোর জন্য এগিয়ে এসেছিলেন বৈষ্ণব ধর্ম অবলম্বনকারী রাজা বীর হাম্বির, খেতুরির রাজা সন্তোষ দত্ত, শিখরভূমির রাজা হরিনারায়ণ, বৈষ্ণব গুরু রসিকানন্দ, রেমুনার রাজপুত্র এবং নিত্যানন্দের কিছু বৈষ্ণব শিষ্য।

বৃহত্তর বৈষ্ণব মহোৎসব হিসাবে উল্লেখ করা চলে কাটোয়ার মহোৎসব, শ্রীখন্ডের মহোৎসব এবং রাজশাহী জেলার গরানহাট পরগনার খেতুরি গ্রামের খেতুরি মহোৎসবের নাম। মহোৎসবগুলির মধ্যে সবচেয়ে বড় উৎসব হয় খেতুরিতে। অচিন্ত্যকুমার সেনগুপ্তের মতে, শ্রীনিবাস আচার্যের কাছে দীক্ষিত, কবি গোবিন্দদাস কবিরাজের অগ্রজ রামচন্দ্রের ভবনে শ্রীনিবাস, নরোত্তম দাস ঠাকুর এবং কবি গোবিন্দদাসের উপস্থিতিতে খেতুরী মহোৎসবের চিন্তাভূমি প্রস্তুত হয়েছিল:

"খেতুরি মহোৎসবের পরিকল্পনা বুধরিতে বসেই স্থির হল, রামচন্দ্রালয়ে।"[22]

খেতুরির মতো স্থানকে বিনা বিচারে হঠাৎ নির্ধারণ করা হয়নি। মহোৎসবের স্থান নির্ধারণের ক্ষেত্রে প্রস্তাবক ও আয়োজকদের দুরদৃষ্টতা কার্যকরী ভূমিকা রেখেছিল:

"উত্তরবঙ্গে গৌড়ীয় বৈষ্ণবতার সম্প্রসারণের জন্যই খেতুরিকে বেছে নেওয়া হয়। সমগ্র উত্তরবঙ্গে শাক্ত বামাচার অত্যন্ত ব্যাপক ছিল। তার পৃষ্ঠপোষক ছিল দস্যু-বৃত্তিধারী স্থানীয় জমিদারগণ। শাক্ত প্রভাবকে খর্ব করার জন্যও খেতুরিতে মহোৎসব করা হয়।"[23]

১৬১০ খ্রিস্টাব্দ থেকে ১৬২০ খ্রিস্টাব্দের মধ্যে কোন এক সময় প্রথম খেতুরি মহোৎসব অনুষ্ঠিত হয়েছিল। এই মহোৎসবে জাহ্নবা দেবীর নেতৃত্বে ২৯ জন বৈষ্ণব, নবদ্বীপের ৩ জন বৈষ্ণব, শান্তিপুরের ৯ জন, বর্ধমান এবং মুর্শিদাবাদের মোট ৩৬ জন, মেদিনীপুরের ২ জন এবং অন্যান্য স্থান থেকে আগত ১৬ জন বৈষ্ণব যোগ দিয়েছিলেন। এঁদের মধ্যে জাহ্নবা দেবী, কবি জ্ঞানদাস, মীনকেতন রামদাস, কবি বলরাম দাস, কবি বৃন্দাবন দাস, কবি গোবিন্দদাস কবিরাজ, শ্যামানন্দ রসিকানন্দ, কবিকর্ণপূর, শ্রীনিবাস আচার্য প্রমুখ বৈষ্ণব প্রধানেরা উপস্থিত ছিলেন।

খেতুরি মহোৎসবে বৃন্দাবন দাসের 'চৈতন্যভাগবত' এবং কৃষ্ণদাস কবিরাজ গোস্বামীর 'শ্রীচৈতন্যচরিতামৃত' গ্রন্থপাঠ বিশেষ ভাবে প্রাধান্য পেয়েছিল। এই উৎসবে মহাপ্রভুর পূজা, কৃষ্ণ

পূজা, কীর্তন বিশেষভাবে গুরুত্ব পেয়েছিল। এখানেই প্রথম রাধাকৃষ্ণের যুগলমন্ত্রে মহাপ্রভু শ্রীচৈতন্যদেবের মূর্তি পূজার নির্দেশ মেনে নেওয়া হয়েছিল। গোস্বামীদের রচিত শাস্ত্রগ্রন্থগুলি বৈষ্ণব গ্রাহ্যতা লাভ করেছিল খেতুরি মহোৎসবেই। চৈতন্যদেবের পবিত্র জন্মতিথি ফাল্গুনী পূর্ণিমা তথা দোল উৎসবের দিন খেতুরি মহোৎসব শুরু হয়েছিল। এই মহোৎসবের অন্যতম উদ্দেশ্য ছিল এক জাতি এক ধর্মের বার্তা সমগ্র বঙ্গের জনসমাজে পৌঁছে দেওয়া। খেতুরিতে বিরাট আকারের মন্দির প্রতিষ্ঠা এবং দেব বিগ্রহ প্রতিষ্ঠাও উৎসবের একটি প্রধান দিক ছিল। মহোৎসবে গৌরাঙ্গ, শ্রীকৃষ্ণ, বল্লভীকান্ত, রাধারমণ, রাধাবল্লভ এবং ব্রজমোহনের মূর্তি প্রতিষ্ঠা করা এবং এঁদের পূজনীয় দেবতা হিসাবে প্রতিষ্ঠা দান করা হয়েছিল।

খেতুরি মহোৎসবে সর্বসম্মতিক্রমে তিনটি গুরুত্বপূর্ণ সিদ্ধান্ত গ্রহণ করা হয়েছিল— প্রথমত, বৈষ্ণব ধর্ম এবং বৈষ্ণব গ্রন্থ সমূহকে প্রচার করতে হবে। দ্বিতীয়ত, নতুন নতুন বিগ্রহ প্রতিষ্ঠা করতে হবে। তৃতীয়ত, তীর্থদর্শন করতে হবে। এই মহোৎসবেই লীলাকীর্তন বা পালাকীর্তনের প্রারম্ভে গৌরাঙ্গ বিষয়ক গান তথা গৌরচন্দ্রিকা গাওয়ার রীতি প্রথম চালু হয়। অনুষ্ঠানের পালাকীর্তনে খোল করতাল বাদ্যযন্ত্র সহযোগে গড়েরহাট পরগনার রীতি বা ঢঙ অনুসৃত হয়েছিল। একেই পরবর্তীকালে 'গরানহাটি কীর্তন' বলা হয়। এর সমসময়েই শ্রীখন্ড এলাকায় মনোহরশাহী ঘরানার কীর্তন, সাতগাছিয়া অঞ্চলে রানিহাটি বা রেনেটি ঘরানার কীর্তন এবং মেদিনীপুর জেলায় ঝাড়খন্ডী ঘরানার কীর্তন প্রচলিত ছিল। ষোড়শ-সপ্তদশ শতকে বিভিন্ন ঘরানার এই কীর্তনগুলি বঙ্গদেশে বৈষ্ণব ধর্ম প্রচার ও প্রসারের ক্ষেত্রে বিশেষ ভূমিকা রেখেছিল।

ষোড়শ শতাব্দীতে চৈতন্যদেবকে কেন্দ্র করে যে জীবনী সাহিত্যের রচনা শুরু হয়েছিল, সেই ধারায় বাংলা এবং সংস্কৃত ভাষায় অনেকগুলি জীবনী কাব্য রচিত হয়েছিল। মুরারীগুপ্তের 'শ্রীকৃষ্ণচৈতন্য চরিতামৃতম্', যা 'মুরারী গুপ্তের কড়চা' নামে বিখ্যাত, সংস্কৃত ভাষায় রচিত হয়েছিল। পরমানন্দ সেন তথা কবি কর্ণপূরের দুটি মূল্যবান গ্রন্থে মহাপ্রভুর জীবনী বর্ণিত হয়েছে। গ্রন্থ দুটি অবশ্যই সংস্কৃত ভাষায় রচিত 'শ্রীচৈতন্যচরিতামৃতম্' কাব্য এবং 'চৈতন্যচন্দ্রোদয়' নাটক। এই শতাব্দীতেই রচিত হয়েছিল বৃন্দাবন দাসের 'চৈতন্যভাগবত', লোচন দাসের 'চৈতন্যমঙ্গল' এবং কৃষ্ণদাস কবিরাজ গোস্বামীর 'শ্রীচৈতন্যচরিতামৃত'। জয়ানন্দের 'চৈতন্যমঙ্গল' কাব্যটিও ষোড়শ শতাব্দীর শেষপর্বের কোন এক সময়ে রচিত হয়েছিল। চূড়ামণি দাসের 'গৌরাঙ্গবিজয়' কাব্যটি জয়ানন্দের কাব্যের পূর্বে রচিত হয়েছিল। ষোড়শ শতাব্দীতে রচিত চৈতন্য জীবনী কাব্যগুলির প্রসঙ্গে গোবিন্দদাসের কড়চার কথাও উল্লেখ করতে হয়। এই গ্রন্থটিকে প্রাচীন এবং প্রামাণ্য হিসেবে অনেক পন্ডিত গ্রহণ করে থাকেন।

চৈতন্য জীবনী গ্রন্থ এবং গৌড়ীয় বৈষ্ণব রসতত্ত্ব ও দর্শনের গ্রন্থসমূহ ষোড়শ ও সপ্তদশ শতকে বঙ্গদেশের বৈষ্ণবতাকে অলংকৃত করার পাশাপাশি চূড়ান্তভাবে সমৃদ্ধ ও সমুন্নত করেছে।

ষোড়শ-সপ্তদশ শতক থেকে বাংলায় বৈষ্ণবদের ধর্মানুষ্ঠানের মধ্যে হোলি সংযুক্ত হয়। তৃতীয়-চতুর্দশ শতক থেকে শুরু করে ষোড়শ শতাব্দী পর্যন্ত উত্তর ভারতের সর্বত্রই বসন্ত উৎসব বা কামোৎসব নামে একটি উৎসবের প্রচলন ছিল। অষ্টম শতকের 'মালতি মাধব' নাটকে, তৃতীয়-চতুর্থ শতাব্দীর বাৎসায়নের কামসূত্রে, একাদশ শতকের আলবেরুনীর বিবরণে বসন্ত উৎসবের কথা রয়েছে। ষোড়শ শতকের রঘুনন্দনের গ্রন্থেও এই উৎসবের কথা পাওয়া যায়। ষোড়শ শতাব্দীর পরবর্তী সময়ে হোলির বিশেষ প্রচার চোখে পড়ে। ড. নীহাররঞ্জন রায় মনে করেন—

"ষোড়শ শতকের পর কোনও সময়ে চৈত্রীয় বসন্ত বা মদন বা কামোৎসব ফাল্গুনী হোলী বা হোলক উৎসবের সঙ্গে মিলিয়া মিশিয়া এক হইয়া যায় এবং কামমহোৎসব অপ্রচলিত হইয়া পড়ে। বস্তুত, ষোড়শ শতকের পর কামমহোৎসবের কোনও উল্লেখ বা প্রচলন কোথাও আর দেখা যায় না।"[24]

ষোড়শ শতাব্দী শেষ হওয়ার আগেই গৌড়ীয় বৈষ্ণব সমাজে গুরুবাদ গভীরভাবে তার শিকড়

বিস্তার করেছিল। চৈতন্যদেবের কোন কোন ভক্ত, অদ্বৈত এবং নিত্যানন্দের বংশধরেরা এবং তাদের কোন কোন প্রধান ভক্ত 'গোস্বামী হয়ে' গুরু বংশের পত্তন করেছিলেন। শ্রীনিবাস, নরোত্তম দাস এবং শ্যামানন্দ তিনটি বৃহৎ গুরু সম্প্রদায়ের প্রতিষ্ঠা করেছিলেন। এঁদের মধ্যে শ্রীনিবাস ছিলেন ব্রাহ্মণ, নরোত্তম দাস ছিলেন কায়স্থ এবং শ্যামানন্দ ছিলেন সদগোপ। এই তিন ব্যক্তিত্ব বৃন্দাবন থেকে শিক্ষা লাভ করেছিলেন। বৈষ্ণব গুরু এবং মহান্তরা যে সাধন ব্যবস্থা অনুমোদন এবং অনুশীলন করতেন, তা পদাবলী কীর্তন, নাম সংকীর্তন, নগর কীর্তন, লোকনৃত্য, লোক সংগীত প্রভৃতিকে বিশেষভাবে প্রভাবিত করেছিল। তার সঙ্গে সংযুক্ত হয়েছিল বৈষ্ণব সমাজের উৎসব ভাবনা। সুকুমার সেন লিখেছেন:

"অষ্টপ্রহর ও চব্বিশ প্রহর নাম সংকীর্তন এবং ভোজন মহোৎসব—যাহার সূত্রপাত করিয়াছিলেন চৈতন্য পুরীতে এবং নিত্যানন্দ পানিহাটিতে, জনসাধারণের কাছে অভিনব উৎসব সমাজের উদ্দীপনা জাগাইয়া দিল।"[25]

চৈতন্যদেবের ধর্ম ভাবনার প্রভাবে সাধারণ বাঙালির সমাজ এবং ভাবনার জগতে অনেকটা সংস্কার সাধিত হয়েছিল ষোড়শ-সপ্তদশ শতকে। সাধারণ জনসমাজের মধ্যে লেখাপড়ার প্রতি আগ্রহ বেড়েছিল। বৈষ্ণব ঘরের মেয়েরাও কেউ কেউ পুরুষের সমান শিক্ষা লাভ করতে শুরু করে। চৈতন্যদেবের ধর্মভাবনা হিন্দু-মুসলমানের মিলনের একটি ক্ষেত্র প্রস্তুত করেছিল। অবশ্য সেখানে যারা মিলিত হতেন তাঁরা প্রধানত অগৃহস্থ এবং সাধু। এর বিপরীত দিকে গৃহস্থদের মধ্যে জাতিভেদ প্রথা আগের চেয়েও গাঢ় হতে শুরু করে। ব্রাহ্মণদের স্মৃতি-শাসন দিন দিন কঠিন থেকে কঠিনতর হতে থাকে। রাঢ় বাংলার ব্রাহ্মণদের মধ্যে কৌলীন্য প্রথা বিশেষভাবে মাথাচাড়া দিয়ে ওঠে। যত দিন যেতে থাকে কৌলীন্য প্রথার বিষ সমগ্র বঙ্গের সমাজকে ক্রমে বিষাক্ত করে তোলে। ব্রাহ্মণরা বিদ্যাচর্চার চেয়ে কৌলিন্য রক্ষাকে বিশেষভাবে গুরুত্ব দিতে থাকে। ফলে কুলীন ব্রাহ্মণেরা ক্রমে দীনহীন হয়ে যায়।

"ষোড়শ শতাব্দী পর্যন্ত বাঙ্গালার সমাজে ও সংস্কৃতিতে ব্রাহ্মণেরাই ছিল শেষ কথা। সপ্তদশ শতাব্দী হইতে ব্রাহ্মণ সে অধিকার হারাইতে লাগিল। গ্রামের নেতৃত্বে পন্ডিত ব্রাহ্মণের স্থান লইতে লাগিল জমিদার-তালুকদার-পত্তনিদার। শেষোক্ত ব্যক্তিরা প্রায় সকলেই বৈষ্ণব ছিলেন এবং তাঁহাদের শিক্ষা ও সঙ্গতি যে সাধারণত খুব বেশি ছিল এমন নয়।"[26]

নগর-সংকীর্তনের প্রবর্তন করে মহাপ্রভু শ্রীচৈতন্যদেব সমকালীন সমাজকে সংহত করার যে উদ্যোগ গ্রহণ করেছিলেন, তা সারা পৃথিবীর সমাজবীক্ষার ইতিহাসে অভিনব। সমাজের নিম্নবর্গের ব্রাত্য মানুষেরা মহাপ্রভুর ভক্তি-আন্দোলনে দলে দলে যোগদান করেছিলেন। ভক্তি-আন্দোলনের এই ক্রমবিকাশ তথাকথিত শিষ্ট সমাজকে ভাবিয়ে তুলেছিল। তাঁরা এটুকু বেশ ভালোভাবেই বুঝেছিলেন যে, বৈষ্ণবধর্ম সমাজে প্রচলিত হলে ব্রাহ্মণ্য সংস্কৃতির আরও অবনমন ঘটবে। ফলে শিষ্ট সমাজ চৈতন্য-বিরোধিতার পথ অবলম্বন করেছিল। কিন্তু আত্মবিশ্বাসে ভরপুর মহাপ্রভুকে প্রতিহত করবার শক্তি তাদের ছিল না।

কেবলমাত্র নিজের মুক্তি কামনায় ঈশ্বর আরাধনাতে জীবন নিয়োজিত না করে সমগ্র মানবজাতির মুক্তি কামনায় চৈতন্যদেব ভক্তি-আন্দোলনকে সমাজের সর্বস্তরে প্রসারিত ও প্রচারিত করতে চেয়েছিলেন। হিন্দুরের পাশাপাশি মুসলমানদের তিনি সসম্মানে বুকে স্থান দিয়েছিলেন।

বস্তুতপক্ষে, ষোড়শ শতাব্দীর ধর্ম-আন্দোলনে হিন্দুদের পাশাপাশি মুসলমানদেরও সমান অংশীদারিত্ব ছিল। বাংলার অনেক বিখ্যাত হিন্দু ও মুসলমান নিজেদের সাম্প্রদায়িক ধর্ম এবং সমাজের সংকীর্ণতা ত্যাগ করে এই আন্দোলনে যোগ দিয়েছিলেন। হরিদাস ঠাকুর তার উজ্জ্বল উদাহরণ। আবার ষোড়শ সপ্তদশ শতকে অনেক মুসলমান কবি বৈষ্ণব সাহিত্য রচনায় আত্মনিয়োগ করেছিলেন। তাঁদের রচিত পদে মানব-মৈত্রীর বাণী উচ্চারিত হয়েছে।

"বৈষ্ণব সাহিত্য বিশেষভাবে মুসলমান সমাজকে প্রভাবিত করেছিল। ন্যূনপক্ষে ১২১ জন

মুসলমান কবির রচিত বৈষ্ণব পদাবলী আমাদের জানা আছে।"[27]

মধ্যযুগে জন্মগ্রহণ করলেও মহাপ্রভু ছিলেন মনেপ্রাণে আধুনিক, কুসংস্কারবিহীন এক মুক্ত মন ও মননের মানুষ। মানবতার অপমানের বিরুদ্ধে তিনি জীবনভর প্রতিবাদ ও আন্দোলন করেছেন। সামাজিক অচলায়তনকে তিনি ভেঙে চুরমার করে দিয়েছিলেন, বর্ণভেদের বিরুদ্ধে হয়েছিলেন সোচ্চার। অন্ত্যজ শ্রেণির মানুষজনকে বুকে স্থান দিয়ে মানবাত্মার জয়গান গেয়েছিলেন।। ব্রাহ্মণ-চণ্ডালে কোলাকুলি করার 'রঙ্গ' এই বঙ্গে ইতিপূর্বে ছিল না।

চৈতন্যদেবের নাম-সংকীর্তন এবং ভক্তি-আন্দোলনের পরিণতিতে সমগ্র বাংলা জুড়ে উদার মুক্ত চিন্তা-চেতনার বিস্তারলাভ ঘটেছিল। এরই প্রভাবে মুসলমান কবিরা একেশ্বরবাদী বৈষ্ণবধর্মের প্রতি বিশেষভাবে আকৃষ্ট হয়েছিল। আবার স্মার্ত সমাজপতিদের রক্ষণশীলতার বিরুদ্ধে প্রকাশ্যে আন্দোলন করার সাহস দেখিয়েছিলেন মধ্যযুগের বাংলার প্রাণপুরুষ মহাপ্রভু:

"চৈতন্যদেবের বলিষ্ঠ চরিত্র, পৌরুষদীপ্ত পদক্ষেপ নড়বড়ে বৈষ্ণব আন্দোলনকে করেছিল শক্তিশালী। তাঁর সাংগঠনিক শক্তির জোরে বৈষ্ণব আন্দোলনে জোয়ার এসেছিল। তিনি মানুষকে যথাযোগ্য সম্মান দিতেন। জাতপাত সেখানে কোনও বাধা হয়ে দাঁড়ায়নি।"[28]

নারী জাতির উন্নয়নও এই পর্বে বিশেষভাবে লক্ষণীয়। কুলবধূরা প্রকাশ্যে সংকীর্তনে যোগদান করা শুরু করেন। নিত্যানন্দের পত্নী জাহ্নবা দেবী খেতুরি মহোৎসবের সময় গৌড়ীয় বৈষ্ণব সম্প্রদায়ের নেতৃত্ব গ্রহণ করেছিলেন। অদ্বৈত আচার্যের পত্নী সীতা দেবীও পুরুষের বেশ ধারণ করে সাধনার পদ্ধতি প্রচলন করেছিলেন। ষোড়শ সপ্তদশ শতকের নারী জাগরণের এই বৈপ্লবিক দিকটির কথা সবিশেষ আলোচনার যোগ্য।

অবশ্য কালের গতি কুটিল। তাই সমাজ-সংস্কারের উজ্জ্বল আলো অধিক কাল স্থায়িত্ব লাভ করল না। যে বিশুদ্ধ সাত্ত্বিক প্রেম এবং ভক্তিবাদের ওপর বৈষ্ণব ধর্মের ভিত্তি স্থাপন করেছিলেন মহাপ্রভু, কালক্রমে তা ভিন্ন পথ আর শপথের কর্দমাক্ত স্রোতে মলিন হয়ে গেল:

"এই সমুদয়ের মধ্য দিয়া যে ধর্ম ও সমাজ সংস্কারের একটি মহৎ সম্ভাবনা দেখা দিয়াছিল এক শতাব্দীর বেশী তাহা স্থায়ী হয় নাই। বরং নূতন ভাবে নানাবিধ কলুষতার আবির্ভাব হইল।"[29]

ষড়গোস্বামীর উত্তরাধিকার লাভ করেন শ্রীনিবাস-শ্যামানন্দ-নরোত্তম দাস প্রমুখেরা। এঁদের প্রচারিত বৈষ্ণবতায় বাংলাদেশে নতুনভাবে জোয়ার আসে। হরিনাম সংকীর্তন এবং মহোৎসবে বাংলাদেশ উচ্ছ্বসিত হয়ে ওঠে। শ্রীচৈতন্যের দ্বিতীয় অবতার বলে কল্পিত শ্রীনিবাস আচার্য পাণ্ডিত্য, ব্যক্তিত্ব এবং অধ্যাত্ম ভাবনায় এঁদের মধ্যে মুখ্য স্থান লাভে সমর্থ হন। তিনি বৃন্দাবনের গোস্বামীদের কাছের শিষ্যত্ব লাভ করেন এবং বৈষ্ণবতার শিক্ষায় সমৃদ্ধ হন। সম্ভবত শ্রীনিবাসই বিষ্ণুপুরের রাজা বীর হাম্বীরকে বৈষ্ণব ধর্মে দীক্ষা দেন। তাঁর তত্ত্বধানেই বহু অমূল্য শাস্ত্রগ্রন্থ বৃন্দাবন থেকে বাংলায় নিয়ে আসার পথে বিষ্ণুপুরের নিকটে দস্যুদের হাতে পড়ে। সেই সমস্ত শাস্ত্র গ্রন্থাদির মধ্যে ছিল কৃষ্ণদাস কবিরাজ গোস্বামীর 'শ্রীচৈতন্যচরিতামৃত'-এর পাণ্ডুলিপি। সেই পাণ্ডুলিপি ডাকাতির খবর পাওয়ার পর বৃন্দাবনে কবিরাজ গোস্বামী যমুনায় ঝাঁপ দিয়ে আত্মহত্যা করেন বলে জানা যায়!

পরবর্তী সময়ে বিষ্ণুপুর বাংলার অন্যতম প্রধান বৈষ্ণব-কেন্দ্র রূপে প্রতিষ্ঠা পায়। কালক্রমে শ্রীনিবাস এবং তাঁর কন্যা হেমলতা দেবীর শিষ্য-প্রশিষ্যরা সমগ্র পশ্চিমবঙ্গে ছড়িয়ে পড়েছিল। অন্যদিকে নরোত্তম দাস হয়ে ওঠেন উত্তরবঙ্গের বৈষ্ণব ধর্ম প্রচারের প্রধান উৎস। শ্যামানন্দের প্রভাবে মেদিনীপুর ও ওড়িশার সীমান্ত প্রদেশে বৈষ্ণব ধর্ম প্রসারতা লাভ করে।

ষোড়শ-সপ্তদশ শতাব্দী বাংলা সাহিত্যে গীতিমুখরতার যুগ। এই সময়ে যুদ্ধ-বিগ্রহ মূলক বীরগাথা বা জাতীয় বীরের কাহিনি রচিত হয়নি। বৈষ্ণব আন্দোলনের তীব্রতা বাংলা সাহিত্যকে কোমলতা দান করেছে। "বৈষ্ণব আন্দোলন বাঙালীর সাহিত্যে পৌরুষ ও পুরুষকারকে আরও খর্ব করেছে।"[30]

স্পষ্টতই অনুভব করা যায় যে, ষোড়শ-সপ্তদশ শতকে বঙ্গদেশে বৈষ্ণবতা ঐতিহ্যকে

অস্বীকার না করেও স্বাতন্ত্র্যের পথে অনেকদূর অগ্রসর হতে পেরেছে৷ সম্ভবত সেই গতিশীলতার বুকে অবক্ষয়ের রক্তচিহ্নও প্রচ্ছন্ন আকারে ছিল৷ আনন্দোৎসবের মাঝে সেই বেদনার অশ্রুটুকুর হিসাব ভুলে থাকা চলে; কিন্তু অস্বীকার করা চলে না!!

Endnotes

1. ভট্টাচার্য, বিধুশেখর অনূদিত, শতপথ ব্রাহ্মণ, প্রথম খণ্ড, বঙ্গীয় সাহিত্য পরিষৎ, কলিকাতা, প্রথম প্রকাশ, ১৩১৬, পৃষ্ঠা ১০১
2. ভট্টাচার্য, নরেন্দ্রনাথ, *ভারতীয় ধর্মের ইতিহাস*, জেনারেল প্রিন্টার্স অ্যান্ড পাবলিশার্স, দ্বিতীয় মুদ্রণ, ২০০০, পৃষ্ঠা ১৭৭
3. Faithfull, Fleet John, *Corpus Inscriptionum Indicarum*, vol III, The Superintendent of Government Printing, India, Calcutta, 1888, P. 270
4. চক্রবর্তী, রমাকান্ত, *বঙ্গে বৈষ্ণব ধর্ম একটি ঐতিহাসিক এবং সমাজতাত্ত্বিক অধ্যয়ন*, আনন্দ পাবলিশার্স, কোলকাতা, প্রথম সংস্করণ, ১৯৯৬, পৃষ্ঠা ১০
5. দেবী, পুষ্প সম্পাদিত, শ্বেতাশ্বতর উপনিষদ, উপনিষদ অর্ঘ্য, মহেশ লাইব্রেরী, কলিকাতা, প্রথম সংস্করণ, ১৯৪৬, পৃষ্ঠা ৪৩
6. ভট্টাচার্য, বিষ্ণুপদ, *ভারতীয় ভক্তি সাহিত্য*, লেখাপড়া, কোলকাতা, প্রথম প্রকাশ, ১৯৬১, পৃষ্ঠা ২৫
7. Karmakar, A.P. *The Religion of India*, volume I, Mira Publishing House, Lonavla, India, First Published, 1950, P. 316
8. গোস্বামী, কৃষ্ণদাস কবিরাজ, *শ্রীচৈতন্য চরিতামৃত*, মধ্য লীলা, সপ্তম পরিচ্ছেদ, সম্পাদক নৃপেন্দ্রকৃষ্ণ চট্টোপাধ্যায়, জেনারেল লাইব্রেরি, কোলকাতা, ১৩৬৮, পৃষ্ঠা ১৮৬
9. গোস্বামী, কৃষ্ণদাস কবিরাজ, *শ্রীচৈতন্য চরিতামৃত*, মধ্য লীলা, নবম পরিচ্ছেদ, সম্পাদক নৃপেন্দ্রকৃষ্ণ চট্টোপাধ্যায়, জেনারেল লাইব্রেরি, কোলকাতা, ১৩৬৮, পৃষ্ঠা ২০৯
10. দত্ত, সত্যেন্দ্রনাথ, আমরা, *কুহু ও কেকা*, ইন্ডিয়ান পাবলিশিং হাউস, কোলকাতা, চতুর্থ সংস্করণ, ১৯২৯, পৃষ্ঠা ১৬০
11. মজুমদার, ড. বিমানবিহারী, *শ্রীচৈতন্যচরিতের উপাদান*, কলিকাতা বিশ্ববিদ্যালয়, কোলকাতা, দ্বিতীয় সংস্করণ, ১৯৫৯, পৃষ্ঠা ৫৬৭
12. রায়, নীহাররঞ্জন, *বাঙ্গালীর ইতিহাস আদিপর্ব*, দে'জ পাবলিশিং, কলকাতা, প্রথম প্রকাশ, ১৩৫৬, পৃষ্ঠা ২৯৯
13. দাস, বৃন্দাবন, *চৈতন্য ভাগবত*, সুকুমার সেন সম্পাদিত, সাহিত্য অকাদেমি, কোলকাতা, প্রথম প্রকাশ ১৯৮২, পৃষ্ঠা ৭৭
14. দাস, বৃন্দাবন, *চৈতন্য ভাগবত*, সুকুমার সেন সম্পাদিত, সাহিত্য অকাদেমি, কোলকাতা, প্রথম প্রকাশ ১৯৮২, পৃষ্ঠা ৩৮৪
15. ঠাকুর, রবীন্দ্রনাথ, সাহিত্য সৃষ্টি, *সাহিত্য*, বিশ্বভারতী গ্রন্থালয়, কোলকাতা, তৃতীয় সংস্করণ ১৩৬১, পৃষ্ঠা ৯৬
16. গোস্বামী, কৃষ্ণদাস কবিরাজ, *শ্রীচৈতন্যচরিতামৃত*, অন্ত্যলীলা, সম্পাদক রাধাগোবিন্দ নাথ, ভক্তিগ্রন্থ প্রচার ভাণ্ডার, কলিকাতা, তৃতীয় সংস্করণ, ১৩৫৯, পৃষ্ঠা ৩৬৭
17. দাস, বৃন্দাবন, *চৈতন্য ভাগবত*, ভক্তিসিদ্ধান্ত সরস্বতী গোস্বামী সম্পাদিত, দ্বিতীয় সংস্করণ, শ্রীগৌড়ীয় মঠ, ১৯২৮, পৃষ্ঠা ১৮৯
18. দাস, বৃন্দাবন, *চৈতন্য ভাগবত*, রসিকমোহন বিদ্যাভূষণ সম্পাদিত, চতুর্থ সংস্করণ, শ্রীগৌরাঙ্গ প্রেস, ১৯২৬, পৃষ্ঠা ৫৫
19. গোস্বামী, কৃষ্ণদাস কবিরাজ, *শ্রীচৈতন্য চরিতামৃত*, মধ্যলীলা, প্রথম খণ্ড, ভক্তিবেদান্ত বুক ট্রাস্ট, কলিকাতা, সপ্তম সংস্করণ, ২০০৩, পৃষ্ঠা ৪৮৫
20. গোস্বামী, কৃষ্ণদাস কবিরাজ, *চৈতন্য চরিতামৃত*, মধ্যলীলা, প্রথম খণ্ড, ভক্তিবেদান্ত বুক ট্রাস্ট, কলিকাতা, সপ্তম সংস্করণ, ২০০৩, পৃষ্ঠা ৪৯২

21. দাস, বৃন্দাবন, *চৈতন্য ভাগবত,* রসিকমোহন বিদ্যাভূষণ সম্পাদিত, চতুর্থ সংস্করণ, শ্রীগৌরাঙ্গ প্রেস, ১৯২৬, পৃষ্ঠা ১৩৭
22. সেনগুপ্ত, অচিন্ত্যকুমার, *গৌরাঙ্গ পরিজন,* মিত্র ও ঘোষ কলিকাতা প্রথম প্রকাশ ১৩৭৫, পৃষ্ঠা ৪৩৫
23. চক্রবর্তী, রমাকান্ত, *বঙ্গে বৈষ্ণব ধর্ম,* আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, কলকাতা, প্রথম সংস্করণ, ১৯৯৬, পৃষ্ঠা ৮৮
24. রায়, নীহাররঞ্জন, *বাঙ্গালীর ইতিহাস আদিপর্ব,* দে'জ পাবলিশিং, কলকাতা, প্রথম প্রকাশ, ১৩৫৬, পৃষ্ঠা ৪৮৭
25. সেন, সুকুমার, *বাঙ্গালা সাহিত্যের ইতিহাস,* দ্বিতীয় খণ্ড, আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, কলকাতা, পৃষ্ঠা ৪
26. সেন, সুকুমার, *বাঙ্গালা সাহিত্যের ইতিহাস,* দ্বিতীয় খণ্ড, আনন্দ পাবলিশার্স প্রাইভেট লিমিটেড, কলকাতা, পৃষ্ঠা ৪
27. সুর, অতুল, *বাংলার সামাজিক ইতিহাস,* জিজ্ঞাসা, কলিকাতা, ১৯৮২, পৃষ্ঠা ৬৮
28. মণ্ডল, মৃত্যুঞ্জয়, *চৈতন্যদেব,* পত্রভারতী, কলকাতা, পৃষ্ঠা ১৯
29. মজুমদার, রমেশচন্দ্র, *ধর্ম ও সমাজ, বাংলা দেশের ইতিহাস,* জেনারেল প্রিন্টার্স অ্যাণ্ড পাবলিশার্স প্রাঃ লিঃ, প্রথম সংস্করণ, ১৩৬৭, পৃষ্ঠা ২৭৮
30. হালদার, গোপাল, *গোপাল হালদার রচনাসমগ্র ২,* ধর, অমিয় সম্পাদিত, এ মুখার্জী অ্যান্ড কোং প্রাইভেট লিমিটেড, কলকাতা, প্রথম সংস্করণ, ১৩৬৩, পৃষ্ঠা ৮০

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